Media and Atheism

Cinema and the Subconscious: The Popular Discourse of Atheism

By: Aḥmad Ḥasan (Abū Ḥubb Allāh)

Translated by: Abdullah Sueidi

HASEEN
CENTER FOR RESEARCH AND STUDIES

Othman Endowment

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In the name of Allah, the Most Gracious, the Most Merciful.

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Haseen Center's Foreword

All praise is due to Allah, Lord of the worlds. May peace and blessings be upon Prophet Muḥammad, his family, and his companions.

In an age marked by competing worldviews and profound questions about existence, meaning, and morality, the Islamic perspective stands out for its harmony between reason and revelation, intellect and faith, evidence and innate disposition.

Haseen Center is dedicated to confronting intellectual and ideological deviations by nurturing faith and producing educational and research-based materials through modern methods—helping build resilient and tranquil communities grounded in sound knowledge and belief.

Guided by this vision, Haseen Center for Research and Studies in Kuwait has launched this translation project to present select contemporary Arabic works on the proofs and virtues of Islam, as well as critique of atheism and secularism, to English-speaking audiences. The aim is to provide both Muslims and non-Muslims with authentic insights into how Islamic scholarship addresses questions of belief, doubt, and the human quest for meaning.

The translated works range from concise essays by renowned scholars, distinguished for their intellectual depth, to academic studies by specialized researchers, appreciated for their analytical rigor. Together, they reflect the breadth and vitality of contemporary Islamic scholarship—where reasoned argument is harmonized with the guidance of revelation.

The translation team has endeavored to ensure accuracy, clarity, and fidelity to the original texts, while preserving their tone and context, and clarifying concepts that may be unfamiliar to non-Arabic readers.

These works invite fair-minded reflection and sincere dialogue in the pursuit of truth. For in Islam, faith in Allah is both rational and innate, a conviction that fills life with peace and purpose.

This project has been made possible—by the grace of Allah—and through the generous support of the Endowment of Eisa Abdula Abdul Aziz ALothman (may Allah have mercy on him), whose contribution embodies a noble commitment to knowledge and to spreading the light of understanding across the world.

May Allah bless this endeavor, make it fruitful, and guide all seekers of truth to what is right and good.

HASEEN
CENTER FOR RESEARCH AND STUDIES

Translator's Foreword

This book, *Media and Atheism: Cinema and the Subconscious*, examines a challenge that many English-speaking readers feel but rarely articulate: the quiet, persistent reshaping of belief through modern visual media. Rather than addressing atheism as a formal ideology, the author, Aḥmad Ḥasan, turns our attention to the hidden currents—those subtle messages embedded in films, series, animation, and online platforms—that work not on the mind directly, but on the subconscious.

The book's central argument is simple yet profound: ideas do not spread only through books or debates, but through images, characters, emotions, and assumptions repeated so often that they become invisible. A single scene, a joke, a romantic subplot, or a "rational" atheist character can plant a seed that later blossoms into doubt, confusion, or a distorted view of God, morality, and human purpose.

Ḥasan identifies the mechanisms that allow these ideas to bypass critical thought: glamorizing immorality to make religious boundaries appear outdated; casting rebellion as courage; equating atheism with intelligence and religion with naivety; normalizing nihilism; and inflating science fiction until the Creator seems unnecessary. He shows how such messages are not always deliberate propaganda, but cumulative effects of a media culture that elevates desire, entertainment, and emotional stimulation over truth, accountability, or meaning.

For English-speaking audiences, this study is especially relevant. Much of the world's media is produced in the West, shaped by secular philosophies that subtly permeate storytelling. These productions often frame religion as irrational, oppressive, or emotionally driven, while presenting the atheist or agnostic as the calm voice of reason. Many young people—including Muslims—adopt these impressions long before they encounter any direct argument against faith.

As a translator, I found this work invaluable because it restores clarity where modern media often sows confusion. It equips parents, educators, and thoughtful readers with a lens for interpreting what they watch—not to reject art, but to understand it. It reminds us that protecting

the heart and mind requires awareness of the narratives shaping them, especially when those narratives arrive disguised as entertainment.

My hope is that this translation allows the English-speaking reader to benefit from the author's insight, to recognize the hidden power of media, and to strengthen the intellectual and spiritual resilience needed in an age where ideas are absorbed long before they are examined.

Dr. Abdullah Sueidi

Foreword

Human history has produced countless intellectuals that have guided the outlook of millions of people for years on end—sometimes toward good and sometimes toward evil. A discerning person, therefore, strives to examine every such intellectual current, measuring it against the first principles of sound reason and upright judgment. Only then can one see whether it truly accords with both mind and *fiṭrah*—the innate human disposition toward truth—or whether it collapses under the weight of its own contradictions.

For this reason, there arose an urgent need for a series like “Intellectual Theses”. In the present volume, Eng. Aḥmad Ḥasan surveys numerous techniques and logical fallacies employed in today’s global media—films, television series, animated features, and social-media platforms—to promote what might be called “popular” or “hobbyist” atheism. This brand of atheism does not engage in balanced debate; rather, it influences its audience unilaterally through image, scene, word, and emotion, all while the opposing viewpoint remains absent or silent.

Clearly, recognizing these methods, understanding how they work, and learning how to build resilience against them are among the most critical forms of protection we must cultivate in our children and introduce to our youth.

Published by Markaz Dalāʾil

Introduction

When this topic first appeared as an article in the second issue of *Majallat Barāhīn*—an online magazine devoted to faith-related discussions—the feedback was largely positive. Readers' responses showed a genuine awareness of the problem, whether they themselves had been affected by it, knew someone who had drifted because of it, or simply sensed that their own subconscious had been shaped by similar influences. The danger, after all, may lie in a single movie scene or an image that flashes before one's eyes by chance; its after-effects can surface later in a person's beliefs and behaviour.

Although I stressed that the material I would present was no more than a set of chosen examples—and by no means exhaustive, for the field is vast and constantly evolving—I nevertheless received many requests, especially from young people, urging me to add certain films or works and then republish the piece. In truth, most of these suggestions reflected personal preferences that would merely swell the list in quantity, not quality. Because I still wish to keep this book concise enough to circulate easily among interested readers, I decided on a middle course:

- Add only a handful of new examples that truly merit inclusion;
- Divide the content into two chapters;
- Introduce one fresh topic in each chapter—"The Battle for the Subconscious" in Chapter One and "Artificial Intelligence" in Chapter Two;
- Expand and clarify the recommendations at the end of the book.

I pray to Allāh that this work will be a useful addition to our Islamic libraries and a practical resource for all who seek to fortify themselves and others against such subtle yet far-reaching influences.

— Eng. Aḥmad Ḥasan (Abū Ḥubb Allāh)

Note

Many of the facts and quotations in this book were drawn from specialised movie-related websites—such as IMDb (the *Internet Movie Database*)—as well as from certain atheist sites and their surveys, and from a selection of film trailers. Our time—divided between work and *daʿwah* (inviting others to Islam)—is too precious to waste combing through every detail of unbelief and atheism that appears on-screen. Instead, we have cited the general to point to the specific, the few to stand for the many, and we have quoted the words of the producers themselves without the need to wade through everything, to wound our eyes with scenes of nudity and blatant sexuality, or to wound our hearts with insidious doubts.

Chapter One: The Battle for the Subconscious

I once had a friend with an astonishingly poor memory for phone numbers; the only number he knew by heart was his own, simply because he dialed it so often. One day, as we talked about this odd weakness, I was surprised by the cause: ever since childhood, his father had insisted it was *impossible* to memorize more than six digits—whatever those digits might be.

I told him that was untrue and clearly contradicted by what we see in most people. He admitted he had noticed that fact, yet he could still manage only three or four digits together, never six or more. So, I set him a simple, practical test: I would give him an eight-digit number and ask him to memorize it by splitting it up—first learning the first four digits, then the last four. He tried it… and it worked!

The point is clear. What happened to my friend is an excellent illustration of the power of the *subconscious*. He had lived for years under an idea planted by his father: that numbers longer than six digits could not be memorized. Reason tells us that anyone can learn such numbers by various methods, including the chunking technique I showed him. Yet a mistaken belief lodged in his *unconscious mind* kept whispering to him—indirectly—that something perfectly doable was beyond his reach.

Thus, a person can be kept captive to a single idea—without even noticing—whether that idea pushes him away, lures him in, frightens him, and so on, and whether it reaches him through a casual remark or a brief incident most people would never give a second thought.

The well-known parable of the docile circus elephant springs from the same realm of the subconscious. An elephant strong enough to uproot trees does not even attempt to escape its enclosure, nor does it think to snap the flimsy chain around its leg, although it easily could. Why? From its earliest days, the elephant was shackled by that chain at a time when it lacked the

strength to break free. It grew up—and with it grew a hopeless subconscious conviction that escape was impossible.

Once we grasp this principle, we can train ourselves to look beyond the words, behind the scenes, and into the ideas that many programs implant—no matter how harmless they may seem. Take, for example, talent-show programs in which the judges are actors, singers, or dancers. The child, teenager, or young adult sees those judges praise one contestant for success and dismiss another for failure. A perceptive viewer realizes that such shows are not merely light entertainment; they shape the *subconscious* by redefining who counts as a role model in society—who is worthy of imitation, whose approval lifts a person up, and whose scorn drags him down. Farewell, then, to the status of scholars, leaders, and reformers; let the stage be ceded to actors, singers, and dancers! The matter is serious.

Anyone who traces these logical ripples will find it easy to reassess much of the material that now floods people's homes—films and shows no longer confined to official or satellite channels but producible by anyone, without oversight or restriction. Consider "hidden-camera" prank shows. Well over ninety percent are staged beforehand, but have we ever reflected on the ideas they leave in the subconscious of children, teens, adults, and elders alike? Humiliating others, violating their privacy, trampling their dignity, even terrifying or harassing them—sometimes indecently—only to wave a finger and say, "It was just filming—no harm done." What seeds of callousness and disregard for others are such shows planting? What kind of people grow up thinking nothing of embarrassing or injuring others, scarcely pausing to consider the basic legal rights of the victim?

We now have a generation that can be duped by a tasteless skit—complete with canned studio laughter, though no audience is present. The victims laugh on cue because they have been signaled that the scene is "funny." And so media can herd and dispossess minds without a single command, for mere effects are now enough—indeed, enough to nullify a person's deliberate, measured judgment.

These media tools have come to function as weapons capable of corrupting any segment, nation, or society. They introduce forbidden ideas that previously lay outside the thoughts and habits of distant, unsuspecting viewers. They bring the neighbor scenes of peeping at a woman next door and spying on her private moments; they compress a long tale of betrayal or rape into a single sentence of script, then splash it across the screen in graphic minutes that inflame

desire. Instead of highlighting the evils of adultery, alcohol, drugs, sexual deviance, bribery, or embezzlement, they revel in depicting them—implanting in the subconscious a fresh option for anyone whose circumstances might resemble those portrayed.

Science-fiction stories used to invent city names and characters unrelated to real history, but today we see bold blends of fiction with the most famous historical events, raising legal and moral questions about such liberties. We are not talking about comic-book heroes like Captain America or Dr Manhattan entering World War II; rather, ordinary characters are inserted, altering details that tamper with the memories, cultures, and heritages of entire nations. Many films distort the history of Native Americans, African slaves, Greeks, Romans, Persians, and even the Islamic past—whether through Western cinema or the dubbed Turkish and Indian dramas now flooding Muslim screens, carrying along countless moral corruptions.

Since the mid-twentieth century, it has become clear that the most potent weapons in the wars of nations are no longer bombs, missiles, or space arsenals, but the weapons of media, first and foremost in shaping the *subconscious*. Through them, you can defeat a whole country without firing a single shot; you can change the concepts of millions so they love their enemies and despise their brothers, embrace the corrupt and scorn the righteous, elevate traitors and sideline the trustworthy.

Down this path proceeds our book, seeking to expose a few facets of the battle for the subconscious in today's global media push to spread atheism.

The Power of Visual Media

There is no doubt that the arts have long been among humanity's most potent vehicles for conveying ideas and beliefs, and hardly anyone today escapes the influence of at least one of their many forms. Modern advances in information and communication technology have magnified that impact, especially in *visual* media—images and films—which now sit unchallenged atop the list of the most influential tools in the entire field of media[1]. To the thinking mind and the listening ear, the eye adds a further dimension that deepens and prolongs any impression.

Visual aids began with the simple statue or drawing, later expanding to posters, advertisements, and caricatures. In 1826, the photograph appeared, followed by animated cartoons, then the vast realm of computer games and the video-game market, led today by dedicated consoles such as Microsoft's Xbox and Sony's PlayStation. Add to this the multitude of television channels—news, documentary, entertainment—along with commercials, drama series, music videos, user-generated platforms like YouTube, and both made-for-TV and cinematic films (not least the nearly-century-long dominance of American Hollywood productions). Together, these media achieve a cumulative power—whether for good or ill—whose peak is reached when they steer individual or collective thought in what specialists call "mind control." In such cases, many people, knowingly or not, become in effect slaves of the media.

(1) Note: The term media (from the Latin medium, pl. media) is used here in its broad sense to cover all forms of mass communication—print, audio, and visual—commonly grouped under the label "mass-media outlets."

Marginalized and Deviant Groups

Because visual media exert such extraordinary appeal—spreading swiftly and shaping opinion powerfully—the people most eager to exploit them, from their very inception until today, have often been those whom society regards as marginalized, deviant, or disfavored. Such groups feel an acute need, far more than others, to refurbish their public image, peddle unpalatable claims, or at least cultivate a sense of familiarity that makes viewers tolerate their presence.

If we look to the United States—a chief exporter of these trends—we find a telling example. After years of intense, carefully crafted media work, same-sex practitioners managed to shift public perception of themselves from a rejected behavioral disorder to merely "gay people whose condition society must accept.[1]" Atheism is now following that very path—arguably with even more urgency than sexual deviance—for it remains one of the most loathed worldviews across religions and cultures. At its core, atheism is a nihilistic, materialistic doctrine that clashes with human nature, beauty, moral principles, and ethical commitments. Unsurprisingly, it ranks among the least embraced belief systems worldwide: in 2010, outright atheists constituted roughly 2 percent of the global population, a figure projected to *decline* to 1.8 percent by 2020[2].

A photograph of the atheist physicist Professor Lawrence Krauss illustrates the point: emblazoned on his T-shirt is the notorious atheist "equation" 2 + 2 = 5—a stark emblem of the intellectual and scientific absurdity that atheism promotes in defiance of plain human reason.

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(1) Across countless films, series, and cartoons, homosexual characters were cast as sympathetic heroes, as though their behavior were entirely blameless or simply a private freedom. The media campaign culminated on 26 June 2015, when—with President Barack Obama's public encouragement—the U.S. Supreme Court legalized same-sex marriage nationwide.

(2) Encyclopædia Britannica reported in 2010 that atheists made up 2 percent of the world's population. A survey by the Center for the Study of Global Christianity showed a drop from 4.7 percent in 1970 to 2 percent in 2010, with a projected fall to 1.8 percent by 2020. (See http://wwwgordonconwell.com/netcommunity/CSGCResources/ChristianityinitsGlobalContext.pdf and the report covered by CNS News.)

Such sleight-of-hand seeks to treat even the clearest absolutes as relative[1] or to twist their very meaning[2]. Little wonder, then, that atheists abroad are often shunned in spheres that demand trust and integrity—court testimony, for instance—or even in marriage.

A striking illustration of this rising antipathy can be seen in the study led by Professor Will Gervais and his colleagues, published in the *Journal of Personality and Social Psychology*. Their research explored why people hesitate to trust atheists, and it echoed widely in the popular press. Headlines since 2011 have included the NCBI feature "Do You Believe in Atheists? Distrust Is Central to Anti-Atheist Prejudice,[3]" a tongue-in-cheek Scientific American piece titled "In Atheists We Distrust![4]" and a Washington Post article asking "Why Do Americans Still Dislike Atheists?[5]"

For comparison, note that—despite decades of intense media and cinematic vilification of all things Islamic in a nation as large as the United States—atheists have now vaulted to the very top of the country's "most-disliked" list, at 39.6 percent, versus 26.3 percent for Muslims. So reported several outlets citing research from the University of Minnesota in Minneapolis; one telling headline from News Junkie Post read, "Research Finds That Atheists Are the Most Hated and Distrusted Minority.[6]"

Yet atheism has by no means abandoned the visual-media bandwagon. On the contrary, it exploits the medium's reach and ease of diffusion to recruit as many followers—and sympathizers—as possible, compensating for its chronic inability to win hearts face to face. After all, its ultimate message is that human beings amount to nothing: at birth, in death, and in between, they are merely random clusters of atoms—meaningless in origin, aimless in destiny. Which rational soul could ever embrace such a creed?

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(1) For example, moral concepts such as good and evil are recast as wholly relative.

(2) One claim, for instance, insists that "infinity" is not merely an abstract idea but carries the concrete value - 1 / 12.

(3) http://www.ncbi.nlm.nih.gov/pubmed/22059841

(4) http://www.scientificamerican.com/article/in-atheists-we-distrust

(5)http://www.washingtonpost.com/opinions/why-do-americans-still-dislike-atheists/2011/02/18/AFqgnwGF_story_1.html

(6)http://newsjunkiepost.com/2009/09/19/research-finds-that-atheists-are-most-hated-and-distrusted-minority/

Why This Study Focuses on Cinema

1. Sight surpasses sound, and sound surpasses mere reading. People react far more strongly to a news item they *see* than to the same report heard or read. As the Prophet Muḥammad (?) said: "Hearing news is not like witnessing it firsthand.[1]"

2. Feature films are the most proven vehicle for reshaping public opinion—especially toward reviled or fringe groups. The record is unmistakable. After centuries of unflattering stereotypes—the greedy Jewish merchant Shylock in Shakespeare's *The Merchant of Venice* (1598) is a classic example—Jewish filmmakers used the Nazi era's undoubted horrors to produce masterful, emotionally charged movies that won sympathy across the globe: *Schindler's List* (1993), *Saving Private Ryan* (1998), *La vita è bella* (1997), *The Pianist* (2002), *The Reader* (2008), and even the blockbuster *Independence Day* (1996), which cast a Jewish hero as humanity's savior. The late Syrian-American director Muṣṭafā al-ʿAqqād[2]—renowned for *The Message* and *Lion of the Desert*—summed up cinema's power: "For the price of one airplane or one ship you can change the whole world's opinion of you."

3. Unlike books, lectures, or radio talks, a film's ideological slant is usually hidden until you watch it. Readers and listeners tend to know an author's or speaker's outlook before they begin. Films differ: directors, actors, and story lines change from project to project, and most viewers

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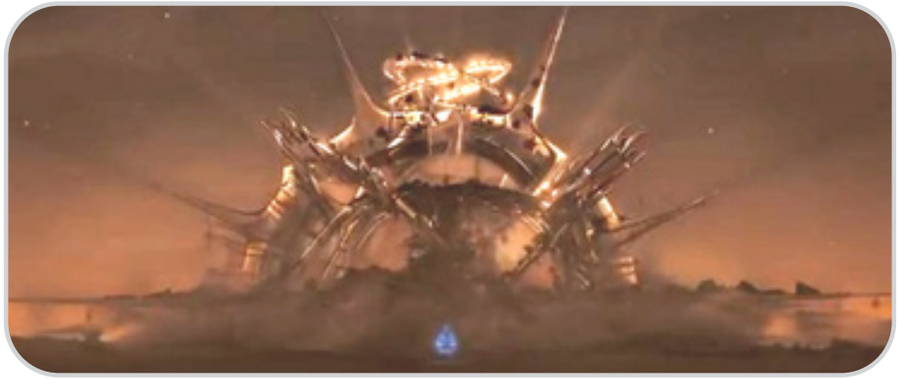
(1) Aḥmad, graded ṣaḥīḥ by al-Albānī (Ṣaḥīḥ al-Jāmiʿ, 5374). The Prophet made this remark when Mūsā (Moses) did not throw down the Tablets on merely being told that his people had worshipped the calf, but did so the moment he saw it with his own eyes.

(2) He was a Syrian-American national who, together with his daughter, was killed in 2005 when an explosive device detonated in a hotel in Jordan; he was then over seventy years old. At the time, he had been planning two further international films—one on the Muslim conquest (fatḥ) of al-Andalus and another on Ṣalāḥ al-Dīn al-Ayyūbī. Although historians and theologians have raised certain reservations about the accuracy and creed reflected in his works, that has in no way diminished their powerful impact—both at home and abroad—through the same compelling techniques of modern cinema.

choose a movie mainly for an eye-catching poster or trailer—action, sci-fi spectacle, romance, or sensuality. The result? Only during the first full screening does the audience discover the *content,* making cinema the perfect vehicle for "sugar-coated poison." Unsuspecting viewers swallow the plot; the worldview slips in unnoticed.



A scene barely sixty seconds long in *Watchmen* (2009) illustrates the point perfectly. In what is ostensibly an adventure-science-fiction film, one character—Dr Manhattan—stands on Mars before an enormous, intricate mechanism that looks like the gears of a colossal clock and casually remarks, "A clock without a craftsman." A young viewer once told me that, years after watching the movie, that single subtitled line is all that remains fixed in his memory. The film had sprung upon him the logical fallacy of begging the question: it put forward a manifest impossibility—the idea of a clock existing without a maker—as though it were the most natural thing in the world, jolting his *fiṭrah* (innate human disposition) in the process.

4. Every artistic production is unidirectional: events unfold solely from the creator's viewpoint. The filmmaker alone decides who is oppressed and who is oppressor, who wields the stronger argument and who the weaker, what is beautiful and what is ugly, where the story begins and where it ends. He thus controls not only what the audience sees but also what is withheld—a technique critics call the "gatekeeper" effect. Because cinema is so captivating, viewers end up living the plot through the director's eyes; they adopt his ideas without any balanced debate.

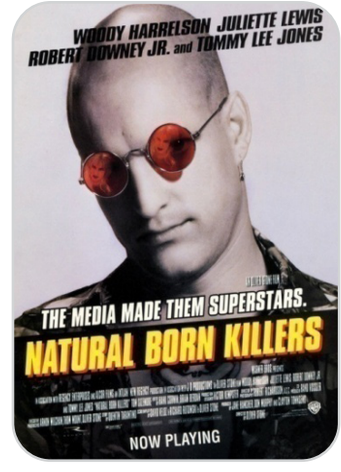
5. The danger peaks when such films air on mainstream channels and reach the widest possible audience. While broadcasters often cut overtly sexual scenes, they leave the more insidious intellectual poison untouched. The result is not a select audience of well-read adults who can rebut the film's doubts, but today's children—tomorrow's youth—the age-group most prone to imitation and least prepared to defend themselves. One cannot help but feel pity for them in the face of the atheists' professional use of psychological manipulation and logical fallacies to unsettle faith, cast doubt on religion, and impugn the Creator, smuggling the ugliness of atheism past an unwary public.

The Impact of Imitating Films on Shaping Concepts and Beliefs

One of the most powerful effects of motion pictures is what scholars call “imitation-triggering.” A film presents a *role model*—openly or subtly—and, as educators have long known, imitation is among the simplest foundations of learning. (In Japanese, the very word for education, kyō-iku 教育, joins *iku* “child-rearing” with *kyō* “encouraging imitation.”) The process can unfold in two main ways:

1. **Sudden and dramatic.** A single line, scene, or even the entire plot can shock a viewer into a life-changing decision—sometimes for the rest of his days.
2. **Slow and gradual.** The idea seeps into the mind as the viewer repeatedly encounters the same stimulus—sex scenes, alcohol or drug use, callous indifference to others, graphic violence, or mockery of religion and morals—until familiarity breeds acceptance and, eventually, adoption.

Imitation is triggered when a film’s themes resonate with latent feelings, hidden inclinations, or a desire to prove equality or emulate others. The movie then “gives permission” for those impulses to surface—whether for good or for ill.


WOODY HARRELSON JULIETTE LEWIS
ROBERT DOWNEY JR. and TOMMY LEE JONES
THE MEDIA MADE THEM SUPERSTARS.
NATURAL BORN KILLERS
NOW PLAYING

A grim example is *Natural Born Killers* (1994), often abbreviated NBK. Over fourteen years, this American film inspired scores of teenagers and young adults worldwide to commit brutal murders and massacres—sometimes out of sheer mischief, sometimes in search of notoriety, mirroring the criminals on screen. It is only one among dozens of cases of “copycat crimes,” with at least fifteen major killings whose perpetrators confessed—in person or in diaries—that NBK had influenced them.

One such atrocity was the Columbine High School massacre in Colorado on 20 April 1999, where Eric Harris and Dylan Klebold murdered twelve students and a teacher. To glimpse their mindset, consider two excerpts from Eric's diary, written almost exactly one year earlier—on 10 April 1998: "When I go NBK and people say things like "Oh, it was so tragic," or "oh he is crazy!" or "It was so bloody", just because your mommy and daddy told you blood and violence is bad, you think it's a fucking law of nature? Wrong, only science and math are true, everything, and I mean every fucking thing else is man-made. Before I leave this worthless place، I will kill whoever I deem unfit for anything at all, especially life.[1]"

The passage speaks for itself. It lays bare the depth of nihilism that had taken hold of the boy—a nihilism fueled by *NBK* and similar films—until, through repeated viewing, his diseased imagination became convinced that human life has no meaning or worth at all. In his mind, nothing possessed absolute value except the hard sciences and mathematics, and therefore, he resolved to wipe out everything around him that he deemed meaningless—life itself above all.

In his diary, he also marked the date of the planned massacre—20 April—calling it "the holy April morning of NBK."

His friend Dylan Klebold, sunk in severe depression, wrote in his own diary shortly before the slaughter that he was "trapped in humanity" and might escape it—find freedom—together with Eric and NBK: "I'm stuck in humanity. Maybe going NBK w. Eric is the way to break free."

(1) "Columbine High School Massacre: Aftershock and the Search for Reasons". Retrieved 23-11-2008

Chapter Two: How Atheistic Ideas Are Smuggled Through the Media

It is plain that the very word “ilḥād” (atheism) still sounds *abnormal* and *repellent* to most people’s ears and eyes. Apart from that small circle fascinated by anything odd or shocking, believers instinctively turn away from explicit atheist propaganda such as specialist books or films. Our concern here, therefore, is to spotlight the indirect routes by which atheistic notions slip into visual media—into the subconscious—through the “entertainment” that people consume casually, only to find its effects surfacing in their thoughts, behavior, and convictions years later. Nothing illustrates this better than the conversations we now have with many young Arab sceptics who wander in what might be called “popular” or “amateur” atheism: they repeat catchy ideas, yet often do not grasp the logical consequences of a materialist worldview, cannot tell *positive* from *negative* atheism, *strong* from *weak*, or atheism from non-religion and agnosticism—some even defend Iblīs (Satan), though they claim not to believe he exists!

For this reason, we will exclude their so-called *scientific documentaries* that hide behind the veil of science, such as those aired on channels like *Discovery* or *National Geographic*, to give just two examples. We will also exclude film series by people like Jonathan Miller and Richard Dawkins, which promote evolutionary fraud, the myth of random chance, and philosophical attacks on religion.

We will likewise exclude films, programs, and clips that exploit people’s ignorance of physics and quantum mechanics, manipulating concepts like the quantum vacuum or nothingness, or deliberately confusing the denial of determinism with the denial of causality—a trick often used by Stephen Hawking and those who follow his lead.

Finally, we will also exclude films that exaggerate future scientific discoveries and capabilities, especially those promoted by Michio Kaku, which mislead ordinary people into believing that the

human mind is on its way to becoming the next “creator,” soon to possess complete knowledge and mastery over everything.

Instead, we can classify the covert delivery of atheistic ideas in visual media under eight headings:

1. Exploiting gaps in the psyche, intellect, and imagination
2. Saturating screens with lust, nudity, and the glamorization of adultery and betrayal
3. Portraying existence as absurd, nihilistic, and purposeless
4. Inflating science-fiction fantasies to eclipse the power of the Creator
5. Using the irrational tenets of distorted religions—especially certain Christian doctrines—as a springboard to atheism
6. Representing God indirectly, then projecting atheist notions onto that image
7. Employing evolutionary falsehoods as an atheist gateway drug
8. Ascribing a genuine “mind” to artificial intelligence

Let us examine each in turn—focusing, as promised, on feature films. What follows is only a small sample, yet some readers may still regard the titles as “ordinary,” unworthy of such scrutiny. Our answer is that this study draws on a concentrated review of the writings—and self-confessed influences—of many wandering atheists themselves, including what first swayed them (often in childhood), even if others would dismiss those same films as harmless. From their own testimonies come the examples you are about to read.

First: Exploiting the Vulnerabilities of the Soul, Mind, and Imagination

Anyone who thinks the influence of visual media is confined to the canvas or the edges of a screen is mistaken. As a form of human expression, it reaches far deeper, speaking directly to a person's inner strengths and weaknesses, and tapping the viewer's boundless imagination. Atheism, in particular, is always looking for ports of entry—tiny openings in the psyche or imagination through which it can slip its poison, much like a computer virus.

1. **Appealing to sensual desires.** Provocative posters and licentious scenes can corrupt faith or lure audiences toward projects that embed atheistic notions. The same tactic works through comedy, crime thrillers, action and adventure, science-fiction spectacles, or even the grisly fascination some viewers have with horror, gore, and torture.

2. **Stoking the urge to rebel.** Some people relish defying norms and rules—even, today, rebelling against their own biological sex. When such feelings are reinforced by psychological cues and logical fallacies, the path can end in open defiance of the Creator Himself, portrayed as courage, dignity, or "refusing to be enslaved." Hence, the popularity of films that cast humans as rivals to God or the ancient gods, or that defend Iblīs (Satan) by portraying his arrogance as heroic.

3. **Exploiting the craving for notoriety.** Certain personalities long to stand out—no matter how scandalous the means. Like the Bedouin who once urinated in Zamzam simply to make his name famous, these viewers are quickest to adopt atheism publicly and are most distressed if their disbelief is ignored.

4. **Flattering the self-image of the "hyper-rational."** Others yearn to play the part of the supremely logical thinker. Films feed this by casting the atheist or non-religious character as the clear-headed genius who trusts only "science" and scoffs at all unseen realities. He becomes

the model to imitate—the genius who discovers what centuries of ordinary people missed, who proclaims that random evolution beats divine creation, or that 2 + 2 = 5. Consider popular American series (chosen here because their daily, long-running episodes multiply the effect):

Sheldon Cooper in *The Big Bang Theory*—portrayed as the brilliant young scientist who believes in evolution, while the "less educated" characters around him believe in divine creation. And he says to them: "Thanks to you, I'll spend the rest of my life here in Texas trying to teach evolution to creationists."

Dr Gregory House in *House*—an atheist physician whose trademark line dismisses all religious people as irrational, saying: "If religious people were reasonable, there wouldn't be any religious people."

Dr Perry Cox in *Scrubs*—who waves away the very idea of cause and purpose, saying, "Everything happens for a reason' is nonsense."

Britta Perry in *Community*—a psychology student who pushes "moral atheism," slyly severing the link most viewers see between faith and morality. She tells her religious friend Shirley: "Your religion isn't the same as morality, and calling me immoral because I'm atheistic is religious persecution."

Through characters like these, atheistic media invite viewers to see themselves as the lone "rational" heroes who dare to reject centuries of belief, unaware that they are—quite literally—imitating a script written for them.

Even cartoon characters have not escaped this intellectual tampering. The makers of Daria introduced the "smart, cultured" teenager Daria, teaching children to *doubt everything* until her atheistic line lodges in the dazzled viewer's mind: "Until I see some pretty convincing evidence, I think we are on our own."

5. One of the most common traps these people fall into is the trap of presenting what they claim are "proofs" of errors in religion, or "proofs" that there are things in the universe which, in their view, serve no purpose, or "proofs" that science is limited only to what can be physically observed and measured. This is deception in its purest form. Even experimental science itself is built on reasoning and inferences that depend on observing the effects of things, based on the principle that nothing comes into existence without a cause or reason that brought it into being.

Consider, for example, the electron, the photon, and other subatomic particles. No one had directly seen these for decades—only their effects were observed. If the flawed materialistic view promoted by atheism, which limits science to only what is physically observable, were true, then

the physicist Peter Higgs—who proposed the existence of the Higgs Boson over forty years ago—would have been considered insane, since its existence was only confirmed in the last few years.

This is how atheists exploit one of the most well-known logical fallacies to manipulate these victims: the Sharpshooter Fallacy. This fallacy occurs when someone selectively picks evidence that supports their argument while completely ignoring—even if it's many times more—evidence that contradicts their claim.

6. Another favorite psychological tactic is shock: deliberately insulting what the ordinary viewer holds sacred through images, cartoons, or film scenes—sometimes even mocking God with indecent portrayals. Secular governments abroad protect such offences under "free speech." A typical setup has the film's hero glare at the sky and challenge the Deity: "If You exist, answer my prayer—show me a sign!" The aim is to fracture the sense of awe and holiness in the average believer, especially those who imagine that anyone who curses God must be struck dead *instantly*. They forget that Allah Himself mentions the possibility of blasphemy in His Book: **"Do not abuse those they call upon besides Allah, lest they abuse Allah in hostility without knowledge..."** *(Sūrat al-Anʿām: 108)*

This freedom—even to the point of reviling the Creator—is evidence against the disbelievers, displaying the scope of the will and choice Allah has granted humanity. Were He to punish every blasphemer immediately, the entire purpose of this worldly test would collapse; rather, He exacts retribution from whom He wills, in harmony with His wisdom.

One of the most emotionally charged scenes in *The Grey* (2011) features the protagonist looking up toward the sky and hurling obscene words at God out of frustration over his suffering and unanswered prayers.

Such calculated and deliberate scenes are crafted to provoke weak-minded viewers into mimicking the character's defiance. Yet, the more thoughtful and reflective eventually recognize that the scene relies on several classic logical fallacies, including:

A. Hasty Generalization: This fallacy is reinforced by the film's gatekeeper technique, presenting only one type of human experience—prayers going unanswered—while completely ignoring the thousands of real-life cases where God responds, sometimes immediately, when His wisdom decrees it.

A real-life example is the story of Dr. Laurence Brown, a former atheist and millionaire eye surgeon. Despite his disbelief at the time, he made a desperate prayer for the survival of his newborn daughter. The miraculous outcome led him to abandon atheism and embrace Islam(1).

B. The Genetic Fallacy: The film frames hardship as evidence against God, ignoring the universally taught religious view—especially in the Abrahamic traditions—that life is a test. Allah declares in the Qurʾān: **"Do people think they will be left to say, 'We believe,' without being tested? We certainly tested those before them. And Allah will surely make evident those who are truthful, and He will surely make evident the liars."** *(Sūrat al-ʿAnkabūt: 2–3)*

Throughout history, countless believers have faced horrific suffering without renouncing faith or objecting to God's will. They understood that ultimate justice and reward belong to the afterlife, not this fleeting worldly life.

C. False Cause: The character's implied argument is: "Since my prayer was not answered, God must not exist."

This treats God like a genie or button to press for instant results—even when human requests are logically contradictory, such as two righteous people praying to marry the same person, or when divine wisdom requires delaying or denying an answer to test sincerity, expose corruption, or reward patient endurance.

D. Demanding a Miracle as a Proof of Existence The character challenges God to show a sign or perform a miracle on command, a misconception often reinforced by deceptive evangelism in the West. The absurdity lies in the expectation that God should reveal Himself to everyone instantly, invalidating the purpose of faith as a test. Allah says: **"Had your Lord willed, all those on earth would have believed—all of them entirely..."** *(Sūrat Yūnus: 99)*

And: **"If We had willed, We could have sent down a sign from the sky that would force their necks to bow to it in submission."** *(Sūrat al-Shuʿarāʾ: 4)*

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(1) To read his story in English: http://www.whyislam.org/spiritual-journeys/article-on-why-islam/

Or watch him tell it himself on YouTube: http://www.youtube.com/watch?v=BeveWIXa7mM

These verses make it clear that belief must be chosen freely, not coerced by undeniable miracles. Allah responds to whom He wills, at the time and in the manner He knows is best.

7. One of the more deceptive—though intellectually shallow—methods used to promote atheism is to exploit a deep psychological vulnerability: the pre-existing willingness in some people to mock religion or God. Without this inner readiness to ridicule the sacred, such superficial tactics wouldn't be effective. This is the basis of the equivocation fallacy, in which a word or idea is misleadingly used in more than one sense.

Atheists often resort to the easiest of logical fallacies, such as:

the in god we
TRUST GAME
How to play
Step 1. Stand with your feet together and arms out to the side.
Step 2. Fall straight backwards and trust that God will catch you.

- False analogy, where two unrelated things are compared as if they're equivalent.
- Reification, where abstract concepts are treated as physical entities.

Take, for instance, the satirical cartoon that mocks the phrase "In God We Trust" (famously printed on American currency). The cartoonist strips the phrase of its spiritual meaning and repackages it in a physical context by suggesting that, if someone truly trusts in God, they should stretch out their arms and fall backward—trusting that God will catch them.

No reasonable person needs help seeing how absurd this is. It contradicts the most basic principles of faith and logic. Islam—and all divinely revealed religions—affirm that God created the world to run on physical laws, and that miracles are the exception, not the rule. This is not a last-minute patch invented by believers to escape criticism, but a long-established truth. What

this really reveals is how atheists insult the intelligence of their own followers, many of whom are youth or intellectually uncritical individuals vulnerable to emotional or shallow rhetorical traps.

This is why social media platforms like Facebook and Twitter are the ideal playground for such content.

A Case Study: The Ledge (2011)

This film is one of the clearest examples of moral whitewashing of atheism. It presents the atheist as heroic and self-sacrificing, willing to die for his lover, who happens to be the wife of his Christian neighbor, with whom he's committed adultery. The script pits the atheist as intellectually confident and emotionally noble, while the believer is shown as emotionally unstable and philosophically weak.

In one of the film's key debates, the Christian says:

"The design and precision of creation point to a Creator."

The atheist responds—not by dismantling the argument with reason, but by resorting to emotional atheism and feigned ignorance: "But we haven't seen the Creator. What about the existence of evil and all those who haven't received the message—will they go to Hell?"

This rhetorical bait hinges on two fallacies:

- It dismisses rational inference, even though nearly all scientific knowledge—like that of electrons, photons, dark matter, and gravity—is based on effects, not direct observation.
- It also falsely assumes that religion offers *no answer* for people who didn't receive the message—when in fact, Islam has clear and just teachings on that issue, granting such people accountability based on their knowledge and ability, not blind condemnation.

The film then reduces belief in God to nothing more than emotional comfort: a psychological crutch to help people accept death by imagining they'll reunite with loved ones in the afterlife. This emotionally manipulative framing ignores the rich tradition of intellectual, rational, and scientific arguments for Allah's existence.

What's astonishing is that atheists often choose the vilest and most revolting narratives to try to paint themselves as sympathetic. Allah says: **"As for the good land, its vegetation comes forth by the permission of its Lord; and that which is bad brings forth nothing but with difficulty."** *(Sūrat al-Aʿrāf: 58)*

In The Ledge, the atheist is portrayed as the "noble" figure in a plot revolving around one of the filthiest acts of betrayal—committing adultery with the wife of a religious neighbour, then trying to win audience sympathy for both himself and the unfaithful wife against the supposedly "oppressive" husband who dares to react!

The film doubles down on this moral inversion with an even filthier subplot: a devout black Christian police officer, unable to have children, is deliberately cheated on by his wife with his own brother, so she can conceive two sons who "still look like the family." This causes him to lose faith in God and become an atheist by the film's end.

This is the image of "heroism" and "rationality" that atheistic filmmakers want to sell the world. In reality, it only exposes their spiritual bankruptcy and confirms the Qurʾānic truth that only the filthiest soil grows such poisonous fruit.

What we see in such films is nothing but layers of vulgarity, stitched together in scenarios so low and revolting that anyone with an ounce of decency feels like vomiting just imagining them—let alone relating them to their own life. The writer's aim is clear: to make you doubt every good and beautiful thing in life. Yet ironically, no matter how much they polish their message, their moral bankruptcy inevitably leaks through, causing viewers to distrust and despise atheists even more.

A reflective person quickly realizes that atheism was never built on solid intellectual reasoning, but on emotional, reactionary outbursts to personal pain or trauma. In *The Ledge*, for instance, the atheist character turned to disbelief after losing his daughter in an accident, while the Christian police officer became an atheist after his wife cheated on him.

One of the emotional tricks these and other atheist-promoting films rely on is the Problem of Evil—the claim that the existence of evil disproves the existence of a Creator. But anyone who thinks carefully will see that the existence of evil has nothing to do with proving or disproving God's existence. The evidence for a Creator stands on far more fundamental grounds, such as:

- The impossibility of infinite causal regression—there must be a first cause.
- The complexity, precision, and purposeful design in every aspect of existence—from atoms to galaxies.

So, what are the rational possibilities for explaining the presence of evil?

1. God created the universe and abandoned it, leaving evil to arise on its own: This is impossible, since everything in the universe, from the smallest particle to the largest galaxy, constantly requires His care. Left on its own, everything tends toward disorder and decay (entropy). Yet we witness continuous organization, renewal, and life cells divide, stars form, and ecosystems thrive. Such sustained order cannot arise without ongoing willful control.

2. God wants good but is powerless to prevent evil: This is even more absurd than the first. The One who created the universe out of nothing certainly has the power to control it. He could easily eliminate evildoers or stop natural disasters if He so willed.

3. God is evil and wants evil to spread: This self-destructs as an argument. If God is purely evil, how do we even recognize the difference between good and evil?

- The human recognition of good, beauty, and justice cannot be the product of a purely evil creator, *for one who possesses nothing cannot give it*.
- Besides, goodness is more complete than evil, since evil arises from deficiency or corruption, while goodness is wholeness and perfection. Therefore, goodness is more befitting of a Perfect Creator.

4. God allows evil to reveal what is hidden in people's hearts—so they may be judged fairly: This is the most reasonable and fitting explanation. God could prevent all evil, but He allows it as part of the test of life—to expose the true nature of the righteous and the wicked through their actions, not just through His foreknowledge.

- This explains why good ultimately triumphs over evil, no matter how long it takes.
- This maintains the justice of holding people accountable for their free choices.

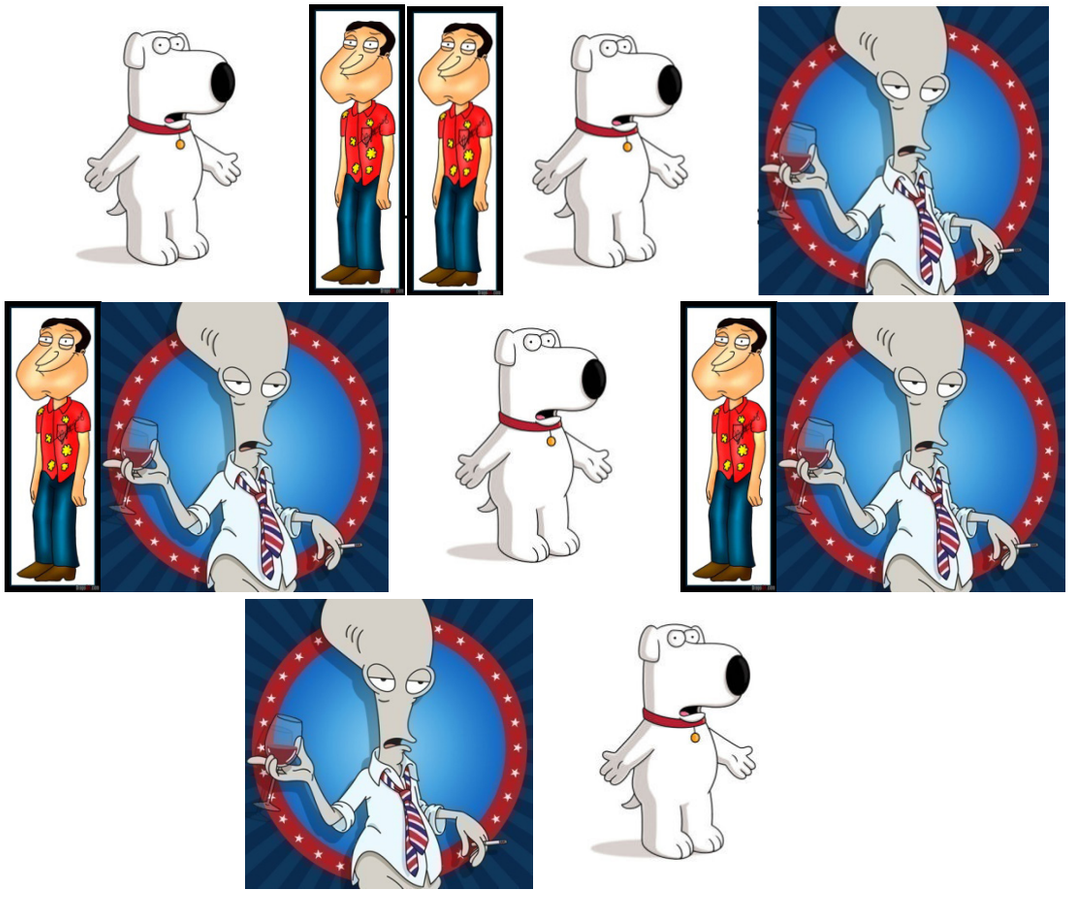
In the end, it is this final scenario that aligns with God's power, wisdom, and justice, and it perfectly explains why evil exists without undermining His existence or perfection.

Secondly: Flooding the Screen with Temptations, Nudity, and Glorification of Fornication and Betrayal

This is one of the widest and most dangerous gateways leading people—whether sooner or later—to psychologically reject religion. This rejection may eventually push a person from irreligion into full-blown atheism, and ultimately into denying the Creator Himself.

This method works by attaching the hearts of those with weak faith and little piety to all kinds of physical and sexual temptations. Once they become accustomed to them, and perhaps even begin to crave them, or fall into them repeatedly, they inevitably come face-to-face with the fact that their religion forbids such behavior—whether it be sexual relationships outside of marriage, freedom to expose the private parts, same-sex behavior, marital betrayal, and so on.

We hardly need to mention specific examples of such media today—the problem has become widespread, even reaching children's cartoons and anime targeted at teenagers. Where, then, is the sense of responsibility toward these young ones? Where is the parental involvement in their interests, guiding them, showing them what is right and wrong? Where is the kind companionship that the Messenger of Allah (peace and blessings be upon him) taught us to provide? Sadly, there are no answers.



Consider, for example, how today's American cartoons openly promote such corruption. One example is the alien character *Roger Smith* from the series *American Dad*, and another is the dog *Brian Griffin* from *Family Guy*. Both characters are obsessed with sex, addicted to alcohol, and openly mock religion. Then there is *Quagmire*, also from *Family Guy*, whose entire character revolves around sex, promiscuity, and vulgar jokes. These shows are filled with every kind of perversion, moral decay, and ridicule of every sacred value and religious symbol—presented in a comedic animated format *designed specifically for children*, not waiting until they grow older to be polluted by it.

We also see how atheism is tied to promoting sexual deviance through characters in children's cartoons—like those mentioned above—making such behavior seem attractive and encouraging imitation. For example, boys are shown dressing and acting like girls, and girls like boys. Such characters are also portrayed in popular shows aimed at teens and young adults as "normal," funny, relatable, smart, and lovable. Examples include *Oscar Martinez* from *The Office* and *Kurt Hummel*, a high school student in *Glee*—both of whom, notably, are atheists.

Today, it has become normal even in simple video games or the most basic movies to include one or more scenes of explicit sexual content or shocking nudity, catching the viewer off guard, whether the viewer is a child or a teenager. This was, in fact, one of the primary reasons I stopped

following such content nearly seventeen years ago. If a person truly wants to purify their heart and inner vision, they must begin by purifying their physical sight and senses first.

One of the greatest dangers of watching such filth is that it feeds the imagination and subconscious with scenes of nudity, fornication, betrayal, deviance, and sneaky, forbidden glances—as if one were a thief stealing what is not theirs. When someone later faces a similar situation in their own life, these stored images are instantly recalled by the mind, stirring the soul toward the forbidden and opening the door for Satan to tempt them to act on it.

The believer is expected to avoid, as much as possible, such trials that could cause Allah to leave them to their own weak soul. And how weak a human being is when facing such desires! Allah says: **"Allah wants to accept your repentance, but those who follow their desires want you to deviate entirely. Allah wants to lighten your burden, for mankind was created weak."** *(Sūrat al-Nisā': 27–28)*

The real danger lies in the overwhelming flood of temptations presented as something to be enjoyed without shame, made to seem exciting and socially acceptable. This filth is shared through emails, Twitter, Facebook, Instagram, Snapchat, Telegram, and other platforms, all under the deceptive labels of "openness", "freedom", and "being cool".

Over time, this constant exposure inevitably leads—often without the person realizing it—to feelings of rebellion, stubbornness, and psychological rejection of the idea that they could be held accountable for such behaviors or that they are forbidden in the first place. It may even lead to feelings of hopelessness in those who have already fallen into these sins, convincing them that Allah will never forgive them.

In this way, they push those with weak faith toward the first steps of abandoning religion. And sadly, at the end of this dangerous path, the wide-open door of atheism awaits them.

And if you were to hold corrupt secularism accountable for these consequences, it would respond by saying: "I only told him to jump out the window—I didn't tell him to fall and die when he hits the ground!"

This perfectly exposes the real nature of secularism. It demands that everyone who trusts in it stands with their arms stretched out and leans backward—fully convinced that "it won't let them fall on their backs!"

Just as secular societies openly permit alcohol, some drugs, cigarettes, prostitution, and sexual deviance—despite fully knowing the disastrous effects these have on health, psychology, families, and societies—they follow the same "civilized" method of packaging death in fancy wrapping. They place empty warnings on their products like "Smoking Kills" or age restrictions like "For

adults only", "18+", "25+", or "contains violence" on movies and games—as if people at these ages are somehow immune to the harms of such content!

What is even worse is that, especially in the unregulated world of the internet and unrestricted movie downloads, these warnings often have the opposite effect—provoking the curiosity of teenagers even more than adults to watch, explore, and break the rules.

Take, for example, the poster for the film Devil's Advocate (1997), in which Al Pacino plays the role of Satan disguised as a powerful lawyer in New York, seeking to seduce a young, ambitious man played by Keanu Reeves to work for him. The movie is filled with carefully crafted, malicious dialogues aimed at twisting the concepts of good and evil—reversing the roles between God and Satan in a wicked game of deception.

One of the most infamous scenes includes this vile monologue from the character of Satan: "Let me give you a little inside information about God. God likes to watch. He's a prankster. Think about it. He gives man instincts! He gives you this extraordinary gift, and then what does He do? I swear, for His own amusement—His own private, cosmic gag reel—He sets the rules in opposition. It's the goof of all time. Look, but don't touch. Touch, but don't taste! Taste, but don't swallow. Ahaha! And while you're jumping from one foot to the next, what is He doing? He's laughing—He's sick, laughing His [explicit] off. He's a tight-ass! He's a sadist! He's an absentee landlord! Worship that?! Never."

We ask any person of sound mind: Did Allah forbid anything except for what is filthy and destructive—such as fornication, which ruins families and societies, destroys lineage, and violates rights? Or usury, which exploits the poor to benefit the wealthy? Or vile behaviors such as lying, cheating, betrayal, and hypocrisy? Or intoxicants like alcohol and drugs, which strip the mind of reason and reduce a person to something worse than a stray animal, causing them to murder, steal, crash their car, commit fornication, or even rape their own mother, sister, daughter, or other women without being aware of what they are doing?

Let us put the question another way, exposing the foolishness of such claims:

Did Allah give human beings natural desires, only to forbid all lawful ways of fulfilling them? Or did He not, in fact, permit pure, lawful ways to satisfy them—such as through marriage, lawful food, and proper clothing?

Did He create the desire for intimacy, for example, and then forbid all forms of intimacy? Or did He permit one pure and lawful path—marriage—as the proper outlet, while prohibiting unlawful sexual behavior, the exposure of private parts (ʿawrah), immodesty, and shameless mixing of the sexes?

Not only that, but He even commanded that marriage be made easy and encouraged for both men and women, as He says: **“And marry off those who are single among you, and the righteous of your male and female servants. If they are poor, Allah will enrich them out of His bounty.”** *(Sūrat al-Nūr: 32).*

Third: Presenting Existence and Life as Absurd, Nihilistic, and Meaningless

This is another gateway, parallel to the doorway of drowning in lust. It works by promoting content that plays with concepts of life and death, the lie of randomness and chance that supposedly produced the universe and life, or the myths of evolution that strip human beings of their central place among creation. It blurs the line between illusion and reality or erases the distinction between what is rationally possible and what is rationally impossible. It mocks human dignity, feelings, and noble morals, without which humans fall to a level lower than animals—until they end up, as the lost teenager Klebold, the captive of NBK, once said: “trapped in humanity.”

For decades now, every psychologically disturbed person or manipulator of human minds has found a free arena to invent new video game plots or animated and cinematic films aimed at shattering existential balance in the human mind, opening endless doors to the fantasies of disbelief and atheism or the morals that lead to them.

Starting with car-themed video games where the more innocent people (represented as pedestrians) the criminal players kill while fleeing from police, the higher their score gets, as if murder is something rewarding.

Moving on to hundreds of other games and films that mix jinn stories with ghost and wandering spirit myths, or that are filled with magic-themed plots, confusing divine miracles with demonic tricks, and even attributing divine powers to other beings in the viewer’s or player’s mind. There are also “live dead” or “zombie” stories that blur the line between life and death, along with pointless horror-thriller films full of sick imaginations, meaningless violence, and unjustified

killing. These productions overflow with scenes of butchering, torture, and dismemberment, with blood and body parts filling the screen or game environment, sometimes even calling outright for satanic rituals and devil worship. These are the kinds of productions that make any sane person stop and ask: What is the purpose behind producing such psychological and social disasters?

Ending with a wide range of flashy fantasy ideas promoted in anime and graphic novels, where all unseen elements described in religion—the Creator, the angels, the devils, death—are replaced by spiritual realms, energy forces, and supernatural powers. These reflect the remnants of religion in Japanese culture, which today is overwhelmed by atheism and ranks among the countries with the highest suicide rates in the world.

Added to that is the production of highly polished films that turn life's most basic truths upside down, mixing illusion with reality in clear absurdity and nihilism, such as:

1. Tron: Legacy (2010) (the sequel to the 1982 original), which indirectly promotes the absurd idea that we are living inside a complex video game world.

The Truman Show (1998), which reinforces the same idea but goes further by portraying God—far above such a depiction—as a director who enjoys watching the forced reactions of a man trapped in a world he cannot escape.

The Matrix trilogy (1999, May 2003, November 2003), one of the most famous series promoting this negative outlook on reality, portrays the real world as nothing but virtual programs created by other beings who drain human energy, and so on.

The noteworthy observation about this category of films is that they seem designed to satisfy temporary, atheistic consumption, because their shelf-life among rational minds is short. This is due to their superficial ideas, which never provide the viewer with a logical answer to the question: "And what's after that?"

In other words, after presenting us with these fantastical ideas about the illusion of existence, and after shifting the conversation to the supposed existence of some higher or more "real" reality, what comes after that reality? Don't rational people know that anyone who did not create themselves is necessarily created by something else? As Allah says: **"Or were they created from nothing, or are they themselves the creators?"** *(Sūrat al-Ṭūr: 35)*

We, as believers in Allah, exalted is He, believe in the Creator who was not created by anyone, in the Eternal One who was never preceded by non-existence, and in the All-Powerful who created everything—this entire universe and everything within it.

The question remains: have any of these producers offered any real atheistic alternative in their absurd narratives, such that anyone should be deceived by them, as unfortunately

happened to some of our youth? The decline in popularity of The Matrix's second and third installments provides the answer. The nonsense ran dry; they had nothing of substance left to offer, not even something new that matched the impact of the first part. Because they realized this before releasing the sequels, they compensated by packing them with more cinematic tricks and eye-catching scenes. Glory be to Allah, whose wisdom manifests in every detail of life, and whose greatness is evident in every moment of our lives through His divine presence, care, guidance, and truth—not through falsehood, play, and purposelessness. Allah says: **"We did not create the heavens and the earth and everything between them for play. Had We intended to take a pastime, We could have taken it from what is with Us—if that were Our will. No! We hurl the truth against falsehood, and it crushes it, so it vanishes. And woe to you for what you describe."** *(Sūrat al-Anbiyāʾ: 16–18)*

2. Another trend plays on casting doubt on even the most obvious realities, including the existence of the self, laying the groundwork for accepting absurdities like 2+2=5. Certain films specialize in blurring the lines between reality and fantasy, between illusion and truth. The writers, with masterful direction, deliberately move the viewer back and forth between real events and imagined ones, between different and overlapping timelines, until the viewer's mind melts the boundaries between the relative and the absolute, between certainty and doubt. At that point, those affected by such films may begin doubting everything around them, whether out of thrill or later as a psychological disorder.

Examples of this include:

- Fight Club (1999), where the viewer is lost along with the protagonist.
- Inception (2010), where the characters manipulate multiple layers of reality until all boundaries blur, leaving the viewer unable to trace the starting point.
- The Others (2001) is a psychological thriller that similarly plays on hallucination and delusion.

Many other films follow this trend, made even more immersive with 3D filming techniques that use dual cameras, heightening neurological and psychological engagement. Such techniques can even trigger mental illnesses in some psychologically fragile individuals, leading to delusions, schizophrenia, or even doubting their own existence.

3. There are also films about parallel universes, infinite loops of existence, or overlapping timelines, such as:

- Cloud Atlas (2012) promotes the heretical idea of reincarnation.
- Source Code (2011), where the protagonist is made to enter the bodies of other people during the final minutes of their lives.
- Time travel movies, like the Terminator series (starting in 1984), or Back to the Future (1985).

This continues with dozens of other famous titles, including Men in Black 3 (2012), all the way to children's animated films like Meet the Robinsons (2007), which opens up fantastical, illogical ideas about changing the past—including the infamous "grandfather paradox" (a grandson going back in time to kill his own grandfather)—or knowing the future, ideas that even physicists themselves have abandoned, such as time travel or traveling through black holes to parallel universes, theories once led by the atheist Stephen Hawking since 1975, before he officially retracted them in 2004.

4 - Or the so-called infinite spatial cycles, including the idea of shared worlds like in the movie *The Golden Compass* (2007), or even more dangerously, the idea of worlds within worlds, repeating endlessly in an illogical and open-ended absurdity. This idea was recently introduced to children through the animated movie *Horton Hears a Who* (2008), where a fully conscious and intelligent world exists inside a dust speck on a flower, which is being played with by Horton the elephant. Then Horton himself wonders whether his world is inside an even bigger world!

This idea mocks religions in general, possibly even Hinduism and its elephant god Ganesha, although, as usual, this concept of infinite nested worlds fails to eliminate the logical necessity of the existence of an eternal creator, one that nothing preceded, who creates but is not created, for without such a beginning, existence itself could never have started. This is similar to the well-known Domino Effect—the entire chain cannot fall without a first domino to start the sequence.

It is worth noting that all the ideas we have discussed lack any material, experimental, or scientific evidence. This is the most dangerous entry point through which atheistic ideas find their way into the minds of intelligent individuals who, unfortunately, lack the proper guidance to direct their intelligence and their assumptions. Had they understood properly, they would have realized how easy it is for any of us to let our imaginations run wild, concocting endless worlds and possibilities. But:

- How many of these ideas actually align with basic logical necessities and rational possibilities?
- And how many are purely impossible nonsense, not even worth the time wasted entertaining them?

On that note, I have deliberately avoided mentioning works that promote evolution (which will be addressed at the end of the study), as well as the names of the blood-soaked, absurd, and nihilistic games and films, most of which provoke disgust and revulsion due to the real danger they pose to psychological and societal safety—if only people were aware!

Let me close this section with a quick story about someone who fell victim to an explicit trailer of one of the Italian erotic films from the 1980s. After obtaining a copy online, he sent his wife and children away to relatives so he could watch it in complete privacy at home. However, he

was shocked to discover that the film belonged to the absurd and nihilistic “art” wave that swept through Europe and Italy during the 1970s and 1980s, a postmodern era marked by the public spread of atheism in the media and the moral collapse in the heart of Vatican territory itself!

The explicit scenes that had lured him in were just snippets taken from a larger narrative filled with sadistic torture, senseless murder, and such revolting content that the producers even went so far as to depict characters defecating and then eating their own waste to satisfy the sick fetishes of psychologically disturbed viewers—and I apologize for mentioning this, but it’s necessary to highlight the true “value” of this so-called art.

This man felt as if his very humanity was being stripped away through this production, which had no purpose and no message, aiming only to degrade the human soul into meaningless filth, blurring the lines between absolutes and relatives—a gateway to the “2+2=5” mentality.

He immediately fled to his relatives’ house, rushing to embrace his wife and children, leaving them in astonishment, as he later told me: “That day, for the first time, I felt… how human I am with this religion!”

In truth, I would not have bothered to discuss such ideas, or even this entire subject, had it not been for the fact that we have actually met young people today who, unfortunately, have been infected with these corrupt ideologies, this absurd and nihilistic view of existence, as a direct result of exposure to such scripts and storylines.

Fourth: Exaggeration in Science Fiction to Undermine the Power of the Divine Creator

The driving force behind this theme is manipulating those who are fascinated by science and its capabilities. While science fiction can inspire invention, improvement, and the search for more of the universe's secrets, going too far into fantasies that contradict basic rational principles—like creating life or resurrecting the dead—ultimately works to strip the Creator of what belongs to Him alone.

1. For example, there is the idea of creating or assembling a human being and bringing it to life in minutes or seconds! As ridiculous as it sounds—summarizing the myths of evolution and the emergence of life, from supposed millions of years, down to less than an hour—this is one of the oldest film concepts, dating back to the early days of cinema. This can be seen in the 1910 movie Frankenstein, which was a mere 16-minute black-and-white film. It showed dead body parts thrown into a large cauldron, from which a grotesque, living creature emerged. This idea has been reproduced and reimagined multiple times, with the most famous version being in 1931 and the latest in 2014, where they even turned this monstrous creature into a savior of the world!

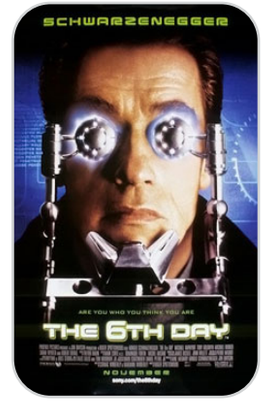
This reflects the popular trend of emotional manipulation, which seeks to turn every villain into a sympathetic hero, making viewers emotionally attached to even the most evil characters—including Dracula and vampires. One wonders whether this has a hidden agenda affecting the subconscious. These Frankenstein stories repeatedly mock the divine miracle of the soul and the exclusive power of God to create life.

Even children's cartoons have not been spared, such as Frankenweenie (2012), where the child Victor uses a lightning strike to bring his dog "Sparky" back to life after it was run over by a car.

The concept of the soul is completely erased, sending a message to children that life is nothing more than matter.

2. Another popular idea is human cloning, which science fiction presents as full human creation, making it seem easily achievable in the near future with technological advancements. However, most people are unaware that even animal cloning has a very low success rate, with most embryos dying early or surviving only briefly before suffering from chronic illnesses—as happened with the famous cloned sheep Dolly. This is because the DNA used comes with pre-existing defects and aging information.

Science fiction goes even further beyond experimental science, claiming that it's possible to transfer a human's entire memory into their cloned body. This ignores the scientific reality that, to this day, no one has been able to locate a specific place in the brain where human memory resides. In fact, many experts confirm that memory is tied to consciousness, a non-material aspect, and that the brain and its neural pathways serve merely as tools for processing signals, much like a television set that receives signals and needs power to function, but is not itself the source. This fact has dealt a crushing blow to materialists and atheists(1).



Poster of the movie *The 6th Day* (1999), which portrays all these absurd and unscientific exaggerations related to cloning, including the copying of memory. Evolutionists and atheists love to manipulate this theme from time to time to plant in the minds of the public the idea that one of the attributes of God—the Creator of life—can be undermined. The same idea is promoted even more professionally in many popular 3D animated films, especially Japanese anime, such as *Appleseed Saga: Ex Machina* (2007), which features bio-engineered human beings. We will revisit the topic of artificial intelligence in machines later in this book.

3. Another concept promoted by some science fiction films—like *Prometheus* (2012), named after one of the ancient Greek gods believed to be responsible for creating life—is the idea that the origins of humanity came from other creatures in the universe. This is, in fact, an implicit admission, if only they understood, of the impossibility of life on Earth having emerged by random

(1) Among those who deny the existence of a specific location for memory in the brain are: Karl Lashley, a specialist in psychology and behavior who died in 1985 at the age of 68. He is known for his famous experiments involving the removal of parts of rats' brains while observing that their memory of what they had been trained to do remained unaffected. Also among them is Professor of Psychology and Psychiatry Dr. Karl Pribram, who is still alive today at the age of 95. In addition, there is brain research specialist Dr. Robert Lawrence Kuhn, who is still alive today at the age of 63, and the well-known physicist Leonard Mlodinow, who is still alive today at the age of 53.

chance as claimed by evolution. Instead, they resorted to yet another diversion aimed at avoiding acknowledging God the Creator, as usual, by attributing life on Earth to other scientifically advanced beings. The obvious question, as we've repeatedly noted, is: Haven't they just moved the problem one step back without solving it? Who, then, created these superior beings? Were they created by a third set of beings? And before them, a fourth? Then a fifth, a sixth, and so on…?

This reminds us of the stubbornness and blatant evasion shown by Richard Dawkins, one of the most famous and fanatical proponents of neo-atheism and evolution today. This was evident when he was cornered by the Jewish presenter Ben Stein in the final scene of his excellent documentary *Expelled: No Intelligence Allowed* (2008). Stein asked him about the astonishing complexity and miraculous design of the living cell and its DNA, and whether this pointed to the existence of a Creator. Dawkins admitted the possibility of intelligent design and that biochemical and molecular biology might even one day discover the signature of that intelligent designer within living cells. However, according to him, that designer could be space aliens who themselves had evolved through Darwinian random processes on some distant planet, and who had eventually reached a level of scientific advancement that allowed them to design life and seed it on our planet(1)! I leave you to reflect on that.

As for the strange thing in *Prometheus*, the movie mentioned earlier, it is that the team that traveled to the depths of space and landed on the desired planet, as soon as they found just straight lines on the surface of the planet, they immediately concluded that these lines must have been made by intelligent beings! We see them acknowledging this in the film, and yet the confused ones among us still tell you there are no signs or evidence of a Creator in our lives, and that we still need to discover more of the universe before we can be sure there is a Creator behind it all!

They claim this despite the billions of clear and undeniable pieces of evidence that are already in their hands—evidence found in the complexity of the cell, in every living creature around them, and in the precision of this universe, which cannot possibly be the product of randomness and chance, as even astrophysicists and physicists have admitted. They have even given it labels like the *Fine-Tuned Universe* and similar terms.

The confused agnostic astronomer Carl Sagan once commented on atheism, saying: "An atheist is someone who is certain that God does not exist, someone who has compelling evidence against the existence of God. I know of no such compelling evidence. Because God can be relegated to remote times and places and to ultimate causes, we would have to know a great deal more about

(1) To watch the translated clip from the movie, see the following YouTube link:

http://www.youtube.com/watch?v=UBd126ci3GA

the universe than we do now to be sure that no such God exists. To be certain of the existence of God and to be certain of the nonexistence of God seem to me to be the confident extremes in a subject so riddled with doubt and uncertainty as to inspire very little confidence indeed."

He could accept the idea of a "god" if it meant nothing more than the laws that govern the universe. But in that case, there would be no meaning in worshiping such a "god", since no one worships the law of gravity, for example, as he stated in one of his comments. And this exposes one of the hidden psychological motives of people like him who avoid belief in God and His law, because accepting a Creator means submitting to His commands and prohibitions, as Allah says: **"Unquestionably, His is the creation and the command; blessed is Allah, Lord of the worlds."** *(Sūrat al-Aʿrāf: 54).*

And now… what do you expect when someone like this, a lost man, writes the story of a famous science fiction movie like *Contact* (1997)? I tell you—as I have said before—that any artistic work is a piece of its creator. You find in the movie's script expressions that reflect the same confused and blind worldview. The character is not satisfied with the billions of pieces of evidence she lives with and sees all around her of the existence of the Wise, All-Powerful Creator. Instead, she ignores all that and sets off with her heart searching the depths of space.

So, the film portrays believers in God as opponents of science and exploration of the universe, which is not true at all!

We find such naive statements on the tongue of the film's protagonist (played by Jodie Foster), in which she pretends to be amazed that the Creator of this universe left not a single piece of evidence for His existence, and therefore she sees the idea of God as something artificially invented. Then the film goes on to depict believers as anti-science, which, again, is not true.

"So what's more likely? That a mysterious, all-powerful God created the universe, and then decided not to leave a single evidence of his existence? Or that he simply doesn't exist at all, and that we created him, so that we wouldn't have to feel so small and lonely?"

4. Closely related to this matter is the fallacy of arguing that the possible existence of other intelligent alien life in the universe proves that a Creator is not necessary.

The difference between this case and the previous one—about aliens planting life on Earth—is that this case talks about the random appearance of other intelligent life elsewhere in the universe, separate from what supposedly happened on Earth. According to them, this means that the emergence of living beings anywhere in the universe is a random event and does not require a Creator in their view.

Here, there are other new logical fallacies, such as:

A. The fallacy of "generalization from fictional evidence", where, to this day, not a single confirmed case has been proven of the existence of extraterrestrial life or even the so-called UFO sightings, despite the hundreds of fabricated stories and rumors that generate massive profits for their promoters through tourism and souvenir sales.

For example, the childish frauds exposed about "alien autopsies," or the fake flying saucer photos that deceived their believers for thirty years, such as the case of the fraudster *Billy Meier*, which was exposed by the *CFI-West/IIG Center* in Los Angeles in 2001. He was challenged by the *James Randi Educational Foundation* to present a piece of metal he claimed to have received from his alien friends in exchange for one million dollars—but he failed to do so!

All of this is in addition to the complete failure of all programs searching for evidence of any intelligent life in the universe to this day[1].

B. The fallacy of presupposition also applies here. This fallacy consists of presenting assumptions that have no real connection to the conclusion they want to promote. An example of this is the assumption that the mere existence of alien life automatically means there is no Creator, even though basic reason demands—as we have explained earlier—that it is impossible for anything that is precise, intricate, and purposeful to exist without a Creator. And it certainly isn't beyond the ability of the One who created life on Earth to create it billions of times over, in all the parts of the universe we know of and those we don't, if He wills.

One of the clearest examples, to my knowledge, of a film that used such blatant and shameless logical fallacies—and for the first time, in an openly atheistic manner among hundreds of older and newer alien-themed films—is the movie *Paul* (2011).

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(1) To this moment, and after decades of scanning the universe searching for any waves, signals, or intelligent markers indicating the existence of intelligent life, the efforts of SETI (Search for Extra-Terrestrial Intelligence) have failed to find any other beings to communicate with. This reflects the ironic contrast between the atheist scientists' denial of the perfect design in the living cell that points to a Creator, and their obsessive search for any sign of design in cosmic radio signals.

An article highlighting this scientific failure can be found at: http://www.americanclarion.com/seti-and-scientists-who-cant-recognize-intelligent-life-19546

In this film, the plot links the question of God's existence or non-existence with the question of the existence or non-existence of alien life. The writer and director push this message by carefully selecting the actors and their roles. We see a religiously devout Christian father (symbolizing religious commitment) and his daughter, who was also religious and believed the world to be only 4,000 years old.

However, once she meets the alien *Paul*, she suddenly becomes convinced that Darwin's theory of evolution is true (despite the fact that no clear scientific evidence for it exists to this day). Her transformation is portrayed in a carefully scripted scene designed to reinforce the stereotype pushed by the media that religiously committed people are merely "repressed" and "holding back liberated thoughts and desires" because of their belief in God.

In just a few moments, she begins expressing those supposedly repressed thoughts, desires, and obscene language the moment she throws her faith aside. And that, ultimately, is the film's intended message.

Fifth: Exploiting the Absurdities of Christianity and Corrupted Religions as a Pretext for Atheism

This point has both an advantage and a drawback. Its advantage lies in the fact that it leads many people to disbelieve in their corrupted or man-made religions and exposes them to the inability of these religions to answer many of their questions and confusion about God or the loopholes in their legislation. This often leads sincere truth-seekers to eventually reach deism (belief in a creator without adhering to any particular religion), and from there, many of them enter Islam if they search sincerely or discover the amount of lies and media distortions that had kept them away from it.

The drawback, however, is that all kinds of generalization fallacies are constantly used to associate Islam with all the negative aspects of other religions. Yet, this drawback and this generalization can be overcome today thanks to the rapid expansion of the internet and communication, which makes true information accessible and allows people to exchange it beyond the lies of official or media outlets or the pens of paid writers on news sites and the internet.

For the benefit of readers, we say: Islam is the only religion that aligns with reason. That is why no book has ever encouraged its followers and believers to reflect and use their reason as a proof of faith like the Qur'an does. Since Islam is the religion of truth, there are no "rational impossibilities" in it—like the claim that 3 equals 1 or that 1 equals 3 as in Christianity, or the claim that 2+2 equals 5 as in atheism, or that complex, structured things appear by mere chance or randomness, or that things emerge from nothing without a cause, or the endless regress of

causes, or that lifeless matter, which lacks free will, produces life and free will in living beings. Rather, all of Islam's beliefs and unseen matters fall within the realm of rational possibility.

From here, we understand the deception of those who pose misleading doubts to simple believers to shake their faith in God—such as saying: "Can your Lord create a rock He cannot lift?" or "Can He create a god like Himself?" We say: God's power does not relate to rational impossibilities. If God creates a rock, He is certainly capable of lifting it. A created god would not be a god, because a god is a Creator, not a creation. How can He create another god like Himself? These questions are flawed in themselves (i.e., they contain a self-contradiction that has no rational answer), which is why they are known as "loaded questions." It's like asking: "Can you be unable to be unable?" or "Can you draw a square with only three corners?" These are things that do not even exist rationally, and therefore, God's power does not apply to them.

As for those who try to mock the miracles of the Prophet of Islam—or the miracles of previous prophets—such as mocking al-Burāq, the Night Journey and Ascension (as Richard Dawkins did in one of his interviews), or the splitting of the sea, or turning a staff into a snake and back, or making fire cool and safe, etc., we say:

There is what we call a "physical possibility," which refers to all the values, constants, and laws by which God created this universe. These are possible because if God had willed to set them with different values and forms, He could have. And then there is the "physical impossibility," which means our inability (as humans) to change these constants and laws because they are not in our hands. However, God, who created them, can change them with absolute ease. Thus, all such doubts and mockeries fall away the moment one acknowledges the existence of the Creator. That is why atheists avoid admitting this to us.

Of course, we do not aim in this study to delve into the details of other religions, especially Christianity, given that it is the dominant religion in America. Rather, we aim to highlight some important points that make viewers aware of how visual and cinematic media handle these religious issues in ways that heavily serve secularism and atheism, even if not always explicitly.

1. Among these methods, for example, is the tactic of "breaking sanctity" and "insulting religious symbols," which secularism in the West allows by constitutional and legal means under the pretext of "freedom of expression." What encouraged them to begin doing this, unfortunately, was the approval of Christian churches around the world to depict Jesus and the prophets in pictures and films without regard for their sanctity. This was because such portrayals were among the quickest means to spread Christianity and emotionally attach it to the masses of nations and their simple-minded people. It is as if what has happened and continues to happen to them today is a fitting consequence of this church-led belittlement, from which we hope to take a lesson.

2. Likewise, there is the shameful and absurd historical manipulation of the narrative of any religion under the pretext of "comedy" or "a new/neutral cinematic perspective." Such as the vulgar comedy film *Life of Brian* (1979), which presents the life story of Christ as that of the foolish young man "Brian" to mock Christianity as it pleases. And also *The Last Temptation of Christ* (1988), which rewrites the life of Christ portraying him as a man driven by desires and whims, even committing adultery with a prostitute he loves, and choosing the life of ordinary people, marriage, and having children over the burden of the divine mission—until the film interrupts this sick fantasy at the end by showing Christ returning to his predestined path once again. Unfortunately, these kinds of fabrications continue to multiply, even to the extent of claiming that Christ has a special lineage that lives on today (as portrayed in the film *The Da Vinci Code,* 2006). Likewise, in the film *Noah*, the character is stripped of his sanctity and prophethood to alter the religious image of him among believers.

3. There is also the deliberate depiction of imaginary conflicts between God and the Devil, portraying the latter as an equal adversary to God (far is He above such claims!)—a rebel to this day against the power of God, who sometimes sends "Gabriel" to fight him, or fights him Himself (we seek refuge in God from such blasphemy). All of this is presented with attractive cinematic techniques, special effects, and vulgar sexual scenes to sneak in these wicked messages into the viewer's subconscious without them even noticing. This can be seen in films like *Constantine* (2005) or in absurd or obscene comedy films such as *Dogma* (1999), where there is absolutely no regard for any known religious constant or sacred value. Some even go as far as portraying God as a woman, or Gabriel as a female character.

4. Likewise, there are carefully crafted film plots that invert the scales between God and man, such as the creative depiction of humans gaining superpowers that strip God of His power or knowledge or make them equal to Him. These are remnants of the ancient Greek myths about gods and humans, but have been modernized and updated today, as seen in *The Truman Show*, for example, where the human triumphs in the end over the "creator/director," despite all the cunning tactics the latter used to stop him at a certain limit of knowledge and abilities.

There are also plotlines that invert the divine decree and the inescapable death, such as scenes showing time travel to prevent someone's death—like in *Superman* (1978), where he flies around the Earth to reverse its rotation and go back in time before his beloved's death (I still don't know what reversing the Earth's rotation has to do with reversing time!). More recently, this is seen in the *Final Destination* series since 2000.

Likewise, the inversion of the concepts of good and evil occurs in the divine kingdom, whether heavenly or earthly religious realms, for example, presenting *Iblīs* (Satan) as the oppressed and subdued one who gives advice to humans (as we previously saw in *The Devil's Advocate*), or as someone who was unfairly assigned the role of the "villain" by God, even though he supposedly is not. Strangely, such ideas are being implanted today in children's minds from an early age through works whose danger is all too obvious to any expert, but only after it's too late, unfortunately.

Take, for example, the poster of the animated graphic movie *Megamind* (2010), which is full of allusions. Two alien infants land on Earth at the same time, and here, the (unjust) fate intervenes to make one of them lucky—a hero because of his superpowers like Superman—and he is the handsome one by appearance. Meanwhile, the other suffers all sorts of oppression and exclusion despite being smarter and more genius (the one with the strange blue appearance). The events of the movie unfold to eventually reveal the weakness of the handsome, powerful, superhero *Metro Man*—whom people trusted—only for the villain *Megamind* to become the savior at the end of the film! Have you noticed how often this polishing and role-reversal between good and evil has been repeated with us so far? And this is just a drop in the ocean!

5. Or in the form of religious figures who have become symbols of distrust in God, only to be replaced by those supposedly better in heart and more sincere in intention—namely, the atheists! We see this clearly in *The Da Vinci Code*, previously mentioned, where the supposed granddaughter of Christ in our present time and the bearer of the greatest secret is portrayed as a young atheist! Thus, the writer and director craft unfair comparisons between atheism and religion, continuing into the sequel *Angels & Demons* (2009)! We even find the same pattern—seemingly intentional—in the film *Stigmata* (1999), where the marks of Christ's crucifixion appear on the body of the atheist woman *Frankie*, rather than on the body of religious figures! You can then imagine the messages being pushed throughout the movie, especially with the church

fathers consistently portrayed in a bad light, particularly when the investigation into the matter is led by Father *Kiernan*, who is already doubtful of his own faith! A similar portrayal is found in the film *Agora* (2009), showing the Christians of ancient Alexandria in a repulsive light compared to reason and science! One cannot help but be unsurprised at the recent claim by the Catholic Church in Rome that the gates of heaven are now officially open to *atheists* to enter the paradise of *Jesus*! Should one then say, as *Josephine* the atheist said in the movie *Chocolat* (2000), when *Serge* told her, "We are still married, in the eyes of God." She replied: "Then He must be blind."

6. At the end of this list, we find a large collection of documentary films that directly attack the Christian faith, its sexual corruption, alongside doctrinal fanaticism, historical textual contradictions, and distortions. Examples include *Twist of Faith* (2004), which presents the story of one of the victims of sexual abuse by Catholic priests in his childhood; *Deliver Us from Evil* (2006), which discusses the church's cover-up procedures to protect a child-molesting priest in America; and *Jesus Camp* (2006), which shows how religious fanatics hysterically influence young children in those camps to prepare them to do anything for the sake of their belief in Jesus.

Of course, I will not mention here—nor cite—films that attack Christian groups opposed to homosexuality or those permitting polygamy, nor those silly films that exploit Christian distortions as a pretext to claim that Christ never existed at all!!!

Now, after this overview, we may ask:

What is Islam's position on such attacks aimed at promoting atheism through attempts to criticize it like other religions?

I say… Anyone who reflects on the deliberate distortion of Islam's image—as a bridge to spread the spirit of atheism or irreligion among its followers, like others—can clearly identify that this distortion revolves around two major accusations:

1. The accusation that Islam promotes violence and terrorism, especially in the events of September 11, 2001.
2. The various fabrications regarding the status of women in Islam.

This is what any viewer can easily conclude from the dozens and hundreds of movies, programs, and caricatures that Islam's enemies deliberately spread in their global media and documentary films, such as the atheist Richard Dawkins' film *The Root of All Evil* (2006), or the irreligious comedian Bill Maher's film *Religulous* (2008), or the Dutch film *Fitna* (2008).

Here, I will not devote the pages of this study to providing detailed responses to such fabrications and lies (especially since the excessive lying has backfired on them, leading many to read more

about Islam and to be amazed by its ethics and laws, eventually accepting it). However, since I am conducting a study based on statistics and documentation, I will let the numbers and facts speak for themselves:

1. The book of Islam is the only book that invites both Muslims and non-Muslims to examine it and compare it with the fabrications and lies that other religions attribute to God. Allah says: **"Do they not reflect upon the Qur'an? Had it been from anyone other than Allah, they would have found much discrepancy in it."** *(Sūrat al-Nisā': 82)* Meaning: We do not find in these distorted books about God just a few minor contradictions like those that occur among humans when they lie to each other, but rather... we find in them many contradictions that match the extent of distortion and fabrication against God!

2. As for the famous events of September 11: To this day, no connection has been proven between those events and Muslims! Not even with Osama bin Laden himself or al-Qaeda—believe it or not! The FBI's official website lists his involvement in the bombings of the U.S. embassies in Tanzania and Kenya, which killed only 200 people, but it does not mention the September 11 attacks that killed 3,000 people![1]

Strangely enough, Osama bin Laden was among the first to deny his (or Muslims') involvement in these attacks, as reported by CNN less than one week after the incident![2] He confirmed this several times afterward in other statements—contrary to what the media insisted on broadcasting worldwide—such as in his interview with the Pakistani magazine *Millat*[3] or his recorded interview with Al-Jazeera, which can be found on YouTube under the title: *Bin Laden denies involvement in 9/11*[4].

3. Thus, all the masks of deception and lies about Islam and Muslims fall apart, exposing the blatant bias against them, which is being revealed day after day through social media and the information that has shown the world the falsehood of the so-called "Islamic terrorism."

3 - And from here, all the masks of deception and lies about Islam and Muslims fall, as well as the vile bias against them, which continues to be exposed day after day thanks to social media platforms and the flow of information revealing to the world the falsehood of the so-called Islamic terrorism, along with the thousands of cheap cartoons and mocking images circulating (such as

(1) http://www.fbi.gov/wanted/topten/usama-bin-laden

(2) Bin Laden denies role in New York, Washington slaughter:

http://asia.cnn.com/2001/US/09/16/gen.america.under.attack/

(3) Osama bin Laden Says the Al-Qa'idah Group had Nothing to Do with the 11 September Attacks: http://www.serendipity.li/wot/obl_int.htm

(4) https://www.youtube.com/watch?v=kxmUFG9wOOQ#t=25

the ones showing explosive turbans, women in niqabs depicted as brainwashed, uneducated, and lacking creativity, or men still riding camels next to the pyramids or the Ka'aba). All of this has proven to be nothing but deception upon deception, misinformation upon misinformation!

This includes the manipulation of broadcasting any image or video of a bloody crime on TV or the internet, falsely labeling it in the title as being committed by Muslims without any evidence, or showing the moment a Muslim defends himself while deliberately ignoring the moment the aggressor attacked him first, thus portraying the Muslim as the villain.

People have come to realize that the dark history of real terrorism, murder, and genocides—costing the lives of hundreds of millions—was actually carried out by atheists, irreligious people, or communists who denied the existence of any god or religion. It was also perpetrated by evolutionists who viewed black people in Africa or the indigenous populations of Australia or the Americas as lesser beings, even below animals, and thus considered them fair game.

Because of all this, even the FBI itself, in its official statistics on terrorist attacks from 1980 to 2005, revealed the enormous exaggeration of blaming Muslims for terrorism. It showed that 94% of these attacks were not carried out by Muslims![1]

Even more surprising is that many websites have reported the findings of a recent European study confirming that all terrorists are Muslims—except 99.6% of them who are not! As in the headline: *Europol report: All terrorists are Muslims... Except the 99.6% that aren't*[2]

Moreover, in Islam, we do not claim infallibility for anyone, unlike other religions that do, only to be later shocked by scandals. In Islam, there is no claim of infallibility for any king, prince, scholar, or even any ordinary Muslim. So why then is Islam as a whole labeled as terrorism when a tiny minority of its followers do something wrong, something that happens far less frequently than with other religious or ideological groups, yet they are not generalized or labeled in the same way?

4 - As for the status of the Muslim woman, the claims propagated by the media and visual platforms—depicting her as an oppressed member of a "harem" kept hidden by men in homes solely for sexual pleasure—are refuted by what was made clear in the lecture series by the ORIAS Summer Institute for K-12 teachers (July 25–29, 2011), titled: "Absent Voices: Experience of

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(1) http://www.fbi.gov/stats-services/publications/terrorism-2002-2005

Globalresearch: Non-Muslims Carried Out More than 90% of All Terrorist Attacks in America

http://www.globalresearch.ca/non-muslims-carried-out-more-than-90-of-all-terrorist-attacks-in-america/5333619

(2) http://www.loonwatch.com/2010/01/terrorism-in-europe/

Common Life in World History, Comparing the 'Harem': Women, Sex, and Family Structure from the Middle East to South and Southeast Asia"

Presented by Dr. Leslie Anne Woodhouse: leslie.woodhouse@gmail.com(1)

This alone is enough to expose the lies spread by media outlets. Moreover, the fact that the majority of people converting to Islam today are women from around the world, especially from societies plagued by the consequences of living without faith—where women are treated as objects for pleasure, entertainment, abortion, and assault without the stability of a family life that suits their delicate nature—stands as further evidence. These women, by Allah's mercy, find in Islam the dignity and respect they seek.

Imagine the sheer number of women represented in these conversion rates when Islam is the fastest-growing religion worldwide—without dispute—according to all global statistics, and is projected to become the world's largest faith by 2030, according to the Pew Research Center(2).

In contrast, the true miserable reality of women under secularism and atheism, particularly in Europe—the so-called beacon of civilization and women's liberation—is revealed in the latest global statistics. The European Union Agency for Fundamental Rights (FRA) published a report titled "Violence against Women: Every Day and Everywhere", capturing the tragic conditions faced by women in these societies(3).

(1) ORIAS Summer Institute for K-12 Teachers - Absent Voices: Experience of Common Life in World History http://orias.berkeley.edu/summer2011/Summer2011Home.htm

(2) The Future of the Global Muslim Population

http://www.pewforum.org/2011/01/27/the-future-of-the-global-muslim-population/

(3) Violence against Women: Every Day and Everywhere

http://fra.europa.eu/en/news/2014/violence-against-women-every-day-and-everywhere

Sixth: Representing God Indirectly to Imprint Atheistic Views on Him

This is an old technique used to place God in the position of being questioned or put on trial, or to create a sense of ease in conducting a dialogue with Him, but without doing so in an explicit or blatant way, so to speak, as we have seen in the previous section with the blatant mockeries of cinema. Thus, this representation can take more than one form, depending on how the writer decides to navigate this approach. We must acknowledge that all such fabricated dialogues reveal a profound ignorance of God and the true religion—an ignorance that fundamentally stems from the corrupted religions in comparison to the absurdism and nihilism that arose as a reaction to them.

For indeed, whoever truly knows Allah as He is known in Islam and recognizes the perfection of His wisdom in what we can understand of the things around us, will realize that it is nothing but foolishness to question what He does or what lies hidden from us in His wisdom. Allah says: **“He is not questioned about what He does, but they will be questioned.”** *(Sūrat al-Anbiyā’: 23)*

1. One such form is presenting a dialogue with the Angel of Death as a stand-in for God Himself. Sometimes the angel is portrayed as an agent following orders, while at other times the dialogue touches on the very source of those orders, which, in reality, can only come from God. This theme is ancient, going back to early plays and writings, but one of the most famous cinematic examples is the Swedish film *The Seventh Seal* (Det sjunde inseglet) from 1957. In it, there is a philosophical, fantastical, skeptical dialogue between the protagonist and the Angel of Death, who has come to take his soul, but the protagonist challenges him to a game of chess first.

As is typical of skeptical thinkers, the film is filled with existential questions reflecting the confusion and uncertainty of Christian theology, which fails to provide a clear understanding of the reality of this worldly life—especially since Christianity bases all of life on the doctrine of original sin, crucifixion, and vicarious atonement, concepts completely absent in Islam.

2. A second form—deliberately placed after the previous one because it serves as the basis for other forms to follow—is the projection of the image of God onto ordinary characters in well-crafted stories that aim to highlight objections to Him or portray so-called "flaws" in God, may He be exalted far above that.

One example before us is a lighthearted fantasy film designed to attract both children and adults alike. Despite being released in 1939, it remains the most famous of its many adaptations, with the first version in 1925 and the latest in 2013. It is *The Wizard of Oz*. In this film, the girl Dorothy, along with her dog (who lacks human intellect), the tin man (who lacks a heart), the scarecrow (who seeks a home), and the cowardly lion (who seeks courage), all journey together to meet the Wizard of Oz. In the end, they discover that the great Wizard is nothing more than an ordinary man hiding behind a curtain. The message is that once they realize this truth, they gain the knowledge that empowers them to achieve everything they sought—without any real help from him.

3. Building on the same theme, the film *The Truman Show* (1998), which we mentioned earlier, plays along the same lines. In this film, every moment of Truman's life, from childhood, is secretly broadcast without his knowledge, making him the star of the largest studio on Earth. This is one of the most deceitful ways of planting doubts in the viewer's mind, leading them to question their

own existence and reality. Over time, Truman begins to notice the fake setup surrounding him, including the behavior of those closest to him. Everyone conspires to keep him confined within the boundaries of this manufactured studio, preventing him from leaving by land, sea, or air. The reason is clear: if Truman discovers the truth and gains real knowledge, he will destroy the successful TV show that millions enjoy watching, without his awareness, throughout his life.

This film represents one of the clearest projections onto the distorted texts of Genesis in Jewish and Christian belief—texts portraying God as regretful, mistaken, and ignorant. The film takes this further by depicting God as deceitful toward humanity. Imagine what such distortions and outright slanders against Allah instill in the minds of viewers, and how these narratives affect the lives of those who fall victim to such films. Ultimately, just like in *The Wizard of Oz*, Truman is able to reach what lies behind the curtain, defying the show's creator.

4. Similarly, in the second installment of *The Matrix* series, *The Matrix Reloaded* (2003), the protagonist Neo finally obtains the key that grants him access to the creator of the Matrix, known as "The Architect." The Architect begins to reveal information about the Matrix, kicking off a new round of poisoning viewers' minds with delusional and fantastical ideas—an influence that, sadly, affects a significant number of viewers. Indeed, we have encountered many young people in real life who have fallen into such misconceptions that one cannot help but wonder whether to laugh or grieve upon hearing them.

Seventh: Exploiting the Lies of Evolution as a Gateway to Atheism

We will not go into much detail on this point either—especially since recent years have seen the publication and translation of Arabic books that critically address its scientific claims. What matters here is to highlight how artistic and cinematic productions promote the acceptance of evolutionary ideas, which serve as the main gateway to atheism by replacing the Creator with randomness and chance and pushing humans to believe in their own degradation as descendants of ape-like creatures. Our youth should be cautious of such narratives, whether they have already been influenced by them or are likely to encounter them through modern media. The methods used to promote this ideology can be summarized as follows:

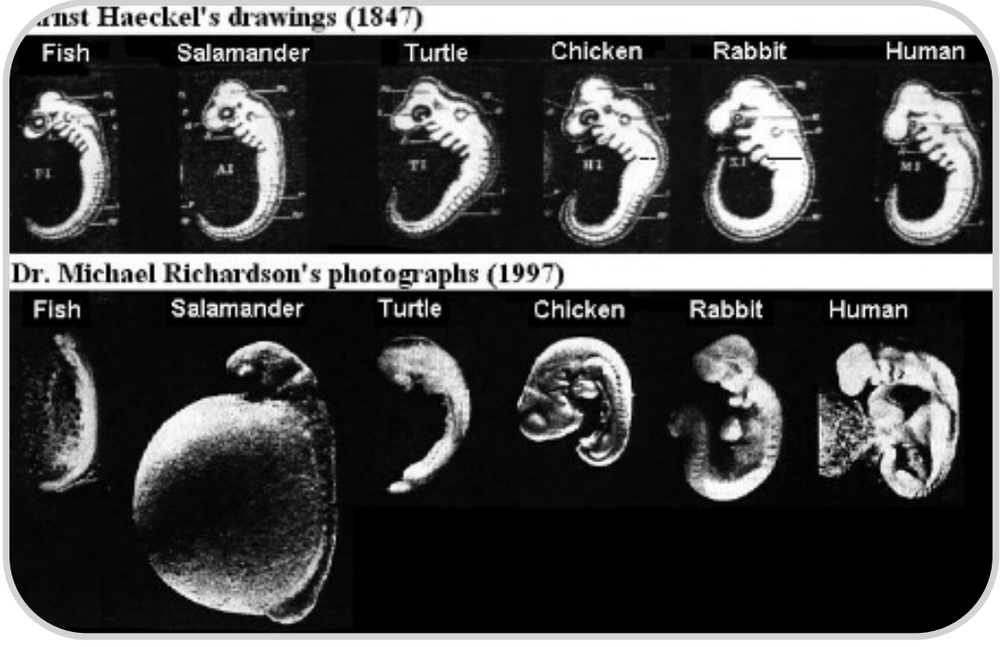
1. Intentionally portraying evolution as an established fact based on fossil evidence—including fossils of supposed ape-like human ancestors—and depicting opponents as objecting merely because it contradicts their religious beliefs in God's direct creation of man. Many cartoons, illustrations, movies, and series follow this pattern. Unfortunately, these media products have successfully planted such ideas in the minds of many people, both in the East and West, for years. All of this despite the fact that these works never mention the massive number of lies upon which evolution was built—lies that even some religious figures and preachers fell for, driving them to desperately reconcile it with their scriptures. Meanwhile, the secular evolutionists and atheists promoting these lies have no material or ethical barrier against deception.

2. Let me give you just a few examples that have remained etched in the minds of many people—even today—despite their exposure as frauds and deceptions decades ago. These facts are rarely publicized and are only known to those familiar with scientific critiques of evolution:

A. The hoax of *Ernst Haeckel's embryo drawings*, in which he deliberately illustrated exaggerated similarities between vertebrate embryos in their early stages, beginning in the mid-19th century.

He later admitted to this fraud on December 14, 1908. You can see Haeckel's drawings from 1847 at the top, and beneath them the real images of animal embryos as shown by Dr. Michael Richardson and his team in 1997.

Although Haeckel admitted his forgery in 1908, even after more than 100 years, this false concept still appears in many schools and even in some of the most famous embryology textbooks studied by medical students. Francis Hitching quoted Haeckel's full admission in his book *The Neck of the Giraffe: Where Darwin Went Wrong*[1], in which Haeckel also confessed that he was not the only one among his peers to resort to such deceit to promote evolution.



B. The *Java Man scandal*, where in 1981 bones from the skull of a large ape were fraudulently combined with a human thigh bone. The person behind this fraud admitted the deception 30 years later.

C. The *Piltdown Man scandal*, which lasted for 40 years (from 1912 to 1953). A fake fossil was constructed by combining a chemically treated modern human skull (treated with potassium dichromate solution to make it appear ancient) with the jawbone of an orangutan and some teeth.

D. Evolutionary frauds have gone as far as using a single tooth, such as in the *Nebraska Man scandal* of 1922. Evolutionists built an entire imaginary depiction of what they claimed was an ape-like human ancestor based on nothing more than a single tooth. They even went so far as to illustrate the supposed ancestor along with his wife, children, and tribe. In the end, it was revealed that the tooth actually belonged to a wild American pig.

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(1) Francis Hitching, The Neck of the Giraffe: Where Darwin Went Wrong, New York: Ticknor and Fields 1982, p. 204

After these examples—and many others not mentioned—how can we be surprised by the success of these deceptive methods in promoting evolution, the major gateway to atheism, among the public for so many decades?

E. One of the most famous films that pushed this fraudulent science is *Inherit the Wind*, with versions released in 1966 and 1999. This film dramatized the famous 1925 Scopes "Monkey" Trial, where a teacher named John Scopes was accused of teaching evolution to students in violation of Tennessee state law. Those interested in understanding the film's logical fallacies should review my earlier discussion on the difference between *logically possible* and *logically impossible*, and between *physically possible* and *physically impossible*. Then compare this with the following passage spoken by the defense attorney, Henry Drummond, who defends the teacher and evolution. Drummond argues that human knowledge and reason are more miraculous than the miracles of the prophets, according to his claim:

"Yes! The individual human mind. In a child's ability to master the multiplication table, there is more holiness than all your shouted hosannas and holy holies. An idea is more important than a monument, and the advancement of Man's knowledge is more miraculous than all the sticks turned to snakes and the parting of the waters."

Naturally, the film also intentionally portrays those who oppose evolution, such as the jury and audience members in the courtroom, as backward and fanatical. This serves to create a psychological and emotional barrier in the viewer's mind against any critique of evolution.

F. We cannot ignore here the role of the famous film series *Planet of the Apes* (1968), where astronauts land on a planet and discover that the dominant, intelligent, and ruling species are apes, while the oppressed and backward species are human beings. This film was followed by four sequels in 1970, 1971, 1972, and 1973. It was then remade using advanced technology and impressive graphics in 2001, and again in 2011, when the story was reimagined from the beginning. In this version, one of the apes suddenly develops human-like intelligence without needing millions of years to evolve. He then begins to awaken the other apes so they can evolve like him. A second part followed in 2014, showing this species actually taking over leadership and dominance.

Of course, all of these are nothing but fiction—based, as we now know, on a massive collection of evolutionary lies, especially regarding humans and apes. These productions rely on impressive visuals, cinematic tricks, and strange, thrilling storytelling to cover up and push through the absurdities and impossibilities of evolution.

G. Likewise, there has been a wave of films—especially in recent years—that have sought to polish and emotionally revive the image of *Charles Darwin*, after his scientific reputation had

greatly declined in recent decades. As scientific knowledge about the complexity of the living cell and its genetic code, which Darwin knew nothing about, began to grow, his once-revered image started to fall apart, and criticism of him and his shallow, incomplete ideas became widespread.

Despite this, attempts were made to restore his image, such as in the 2008 television series *The Genius of Charles Darwin*. This series tried to present Darwin, despite the many scientific falsehoods in his theory and his book *On the Origin of Species*—such as the claim that evolution happens when creatures are affected by their environment and pass on these acquired traits to their offspring, or through the use and disuse of body parts, or through hybridization or mutations supposedly producing completely new organs or entirely new species (all of which modern science has proven false)—as a man ahead of his time. The atheist evolutionist Richard Dawkins tried to present Darwin to millions of ordinary people, who unfortunately lack expertise, as someone who had great insight, especially through his observations during his travels to the Galapagos Islands.

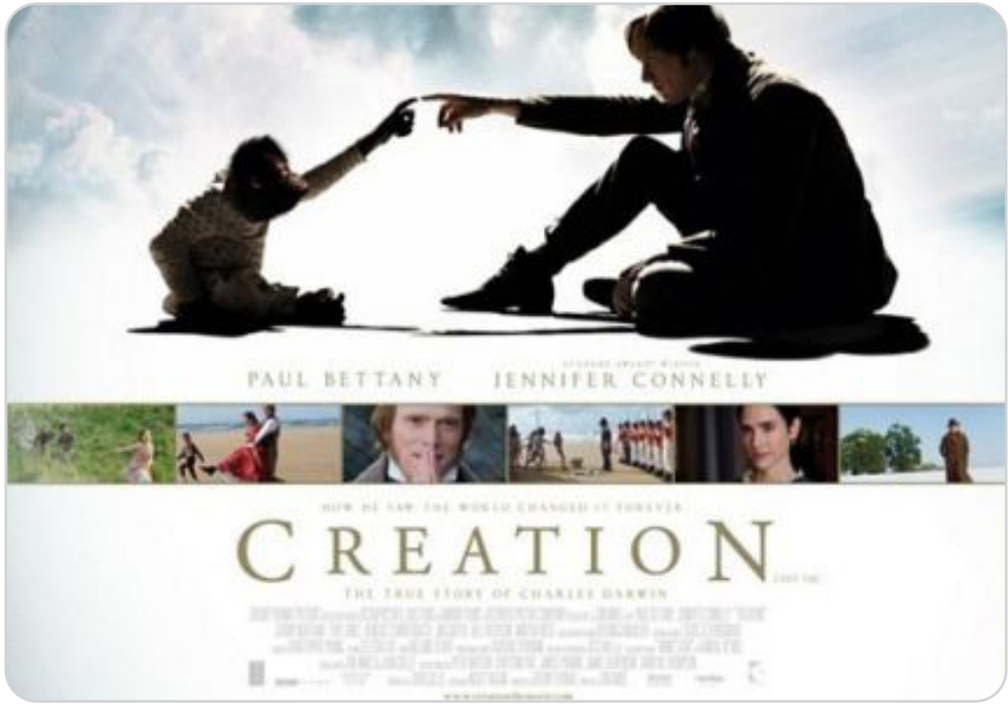
Naturally, there was no mention or focus on the disasters that Darwin's theory brought upon humanity, particularly his claim in his second book, *The Descent of Man,* that certain human races are superior to others. This theory opened the door wide to some of the largest, most disgraceful, and most brutal acts of mass killing and genocide in human history, all in the name of evolution and the supposed superiority of the European white race over other peoples, whom they considered closer to apes, gorillas, and chimpanzees.

It is not surprising, then, that *Richard Dawkins* now avoids any questions about how evolutionary theory applies to human society today. In one interview, he said:

"I am against Darwinism and cannot stand it when it comes to our lives.[1]"

There is also the 2009 film *Creation*, which attempts to save the scientific failure of evolution by focusing on its *emotional* side—and on atheism's emotional appeal in general—by portraying Darwin's sense of the futility and cruelty of life, especially after the death of his young daughter, which caused him great grief. This event is depicted as a turning point that led him to rethink life entirely, but this time with a view that left no room for the merciful God worshipped in religion.

(1) From the interview conducted by Al Jazeera English with Richard Dawkins, minute 42.



Simply addressing evolution from this emotional angle, in order to cement it in the minds of viewers, especially emotionally, is in itself clear proof that the theory lacks any true scientific foundation. Instead, as we have explained, it relies on deception and manipulation—misusing the concept of *adaptation* as if it were evidence for evolution or appealing to the atheist and evolutionary "God of the gaps" argument. One example is how evolutionists, more than a hundred years ago, compiled a long list of body parts whose functions were unknown at the time and declared them to be useless leftovers from earlier stages of evolution. Yet, scientific discoveries over the years, right up until today, have refuted this, revealing that every part created by God serves a purpose and was not made in vain. This includes what they used to call the appendix, so-called "junk DNA," and pseudogenes—all of which have been proven to have functions, leaving evolutionists with nothing to cling to.

This explains why there is now such a heavy, non-scientific focus on promoting evolution emotionally, even by targeting children.

H. Of these is the famous animated series *The Flintstones* (1960–1966), which continues to be reproduced and aired to this day. The series, which ran for years, is a comedy revolving around the Flintstone family living in the so-called "Stone Age."

What concerns us here is the fact that airing such episodes repeatedly over many years—watched by both children and adults—subtly and deeply plants the idea of accepting the existence of such a primitive "Stone Age human." This idea stands in direct contradiction to the reality that Allah created the first human,

Adam (peace be upon him), in the best form and structure from the very beginning, and He taught him the names and knowledge of all things around him, as Allah says in Sūrat al-Raḥmān: **"He created man. He taught him clear expression"** *(Sūrat al-Raḥmān: 3–4)*.

The same idea was presented again more recently in a high-tech animated movie, *The Croods* (2013), which features a character who is portrayed as being slightly more advanced in intelligence, influencing a family that is supposedly less developed. He leads them toward taking their first steps toward progress and the discovery of the world. This narrative is reminiscent of the false claim that the Neanderthals in Europe and Asia were just human-like creatures. Yet, after more than a hundred years, it was discovered that they practiced religious rituals, buried their dead with ceremony, made clothing, and even played simple musical instruments.

Another example is the animated movie *Cloudy with a Chance of Meatballs* and its sequel (2009 and 2013), which, in an absurd and careless manner, portrays to children the idea that non-living things—like food and plants—could somehow come to life, evolve, and even reproduce, as is depicted in the second part of the film.

Eight: Attributing Consciousness to Artificial Intelligence

When I completed this research in 2014, I breathed a sigh of relief, knowing that I no longer needed to watch or follow cinematic productions the way I had been doing, which I never enjoyed except when necessary. However, what caught my attention while browsing YouTube was the noticeable increase, starting from late 2014 and early 2015, in promotional trailers for movies about robots gaining consciousness, self-awareness, and even emotions, as a so-called result of the development of artificial intelligence (AI). Among these were movies like *Automata*, *Ex Machina*, *Chappie*, and others.

This made me think that I could start tracking this trend, especially since I had already encountered young people who were deceived by the field of AI and by the lies that atheists and

evolutionists spread about its future. These lies are used to project an imaginary future—which has not and will not actually happen—onto the weakest points of atheism and evolution in an attempt to strengthen them, particularly the problem of the origin of consciousness and free will.

It is well known that atoms—the smallest units of matter that interact in this universe—do not have free will or advanced awareness like living beings, especially human beings. Atoms are bound by fixed laws, constants, and equations that they cannot break in any interaction. You will never find an atom apologizing to you, for example, or telling you that it no longer wants to play its role or perform its function! This is one of the biggest weaknesses in the atheistic or evolutionary explanation of life, the origin of living beings, consciousness, and free will. As the saying goes, "You cannot give what you do not have." So, where did all this come from, if not from a wise and capable Creator who possesses will and intent?

From this, we realize the significance of this so-called "leap" that atheists and evolutionists are trying to make, to bypass the very foundation that exposes the flaws in their materialistic worldview. They attempt to do this by pushing these ideas through the media to the general public, children, and young people. (Notice how they always rely on media influence, not on actual scientific evidence or verified proofs!)

So, it's no surprise that—since imagination has no limits—you might find a young Muslim asking you: "What if scientists in the West (whom the media portrays as the gods of modern science) were able to create a fly?" The question refers to the divine challenge mentioned in the Qur'ān: **"Indeed, those whom you call upon besides Allah will never create [even] a fly, even if they gathered together for that purpose."** *(Sūrat al-Ḥajj: 73)*

Here lies a logical fallacy based on assuming things that have not happened and will never happen—at least according to anyone who understands the very basics of biology! The future is not some magical word that makes logical impossibilities suddenly possible. The future will not make four greater than seven! There are basic, self-evident truths that only a fool or someone playing games would deny.

Among these facts is the absolute inability of humans to create even a single functional protein out of the thousands found in a living cell. So how could they possibly create an entire living organism made up of tens of thousands of proteins?

Once we understand this, we will realize how false hopes are hung before people—especially the youth—about the so-called "future of artificial intelligence." This requires us to pause briefly here to address an important question:

Can machines, devices, or robots ever acquire true intelligence?

To help you imagine this dilemma more clearly, let me simplify it with easy-to-understand examples from everyday life, because it is closely tied to the concept of consciousness as well.

Example 1: Imagine a factory with 20 machines, all programmed to perform their tasks with precision. The question is: if machine number 5 breaks down, can anyone realistically imagine that the other machines will, on their own, decide to replace or repair the faulty machine, or perhaps bypass it to keep production running, even if imperfectly?

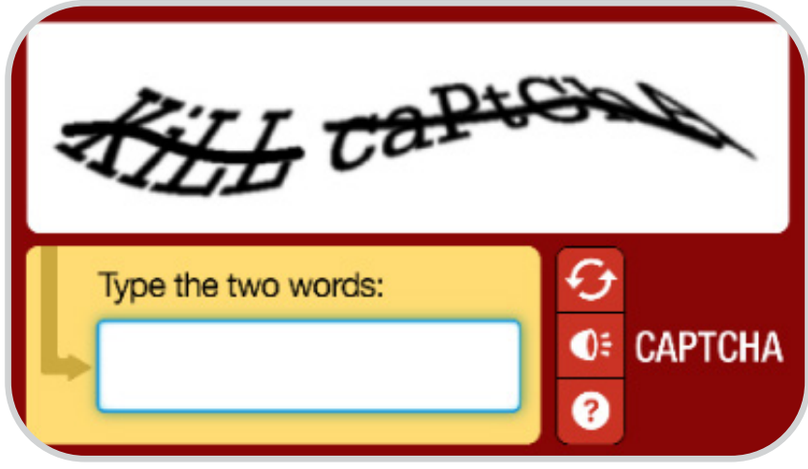
The answer, of course, is no... Unless someone specifically programs the machines with instructions on how to respond in such situations. If no one programs them, they will never act—no matter how many billions of years pass—and the production line will stop. Machines have no mind or awareness.

Example 2: Imagine you program a robot to move forward in a straight line, and then you place a wall or barrier in its path. Would any reasonable person expect the robot to stop when it detects the wall or barrier? Or is it programmed to continue moving forward without any instructions to stop?

The answer is: it will keep moving forward, crash into the wall or barrier, and fall—repeating this cycle—because it has no other programming. It cannot *invent* new instructions for itself.

Unless, of course, it has already been pre-programmed to respond in such situations—for example, by detecting an obstacle and choosing from a list of pre-set responses provided by its programmer, such as stopping and announcing, "No!"

Example 3 (and the final one): Anyone who has used online forms for downloading or signing up knows the *Captcha* system (which stands for "Completely Automated Public Turing test to tell Computers and Humans Apart"). Captcha is a small security test designed to protect websites from attacks by bots or harmful automated software. It usually presents users with a word, a question, or some characters to retype as proof that they are human, not a robot.



From my perspective, this kind of test is an excellent demonstration of the difference between true intelligence and artificial intelligence—the difference between conscious understanding and mere programming. I'm not talking here about the simpler Captcha types that ask you to retype distorted letters, numbers, or shapes—since it's possible to develop programs that can eventually recognize and mimic those. What I mean is the nature of the question itself.

And this is the real key...

Imagine a Captcha shows you the following in a blurry image:

"32 + 45"

And in a small note somewhere on the page, it asks you to provide the answer. If the robot hasn't been specifically programmed to recognize and solve this exact type of problem, it will likely just repeat the visible text as is, writing "32 + 45" instead of the correct answer, which is "77".

What's even more brilliant is that some modern CAPTCHA systems have advanced to more creative and intelligent forms. For example, they show a grid of nine images and ask a simple question like:

- How many pictures contain flowers?
- How many pictures show waterfalls?
- Do any of the pictures contain the color red?

Here, the robot or machine will be completely stuck unless it has been specially programmed to handle that specific type of question.

(Notice that I said "that specific question", because any change in the wording or nature of the question requires a new program written especially for it. Robots and machines do not understand the meaning of words—they simply follow the instructions they have been programmed with!)

So, if we understand this, we will realize that any Captcha that relies on human awareness and comprehension will defeat robots and machines, because it will always be new to them. For example, a Captcha might ask:

- What day of the week is it today?
- What is the color of the sky?
- What do you call your sister's brother?

And so on.

In conclusion, I ask Allah to have granted me success in clarifying this important point—one that has become a tool for manipulating minds in bold and shameless ways, all under the misleading

banners of “progress” and “the future.” Yet these are nothing but logical impossibilities, and the only ones who stand to benefit from deceiving people into believing they are real are, unfortunately, the atheists and evolutionists.

Recommendations

1. The Islamic legislation, as found in the Qur'ān and Sunnah, acknowledges the need for recreation and relaxation in life. However, it does not permit recreation through what is forbidden. Therefore, engaging in watching anything should be within the boundaries of what is permissible. If a person feels they must spend some leisure time watching something, then, in my view, watching a football match is better than watching something that harms the heart with temptations or doubts.
2. Most of today's harmful media content damages viewers with shocking scenes—whether through nudity, explicit sexual content, or sudden, unannounced appearances of blasphemous or atheistic phrases and expressions. What is even more dangerous is that such harmful content is now reaching materials supposedly made for children. This demands great caution—especially from parents—who should, when possible, watch new or unfamiliar cartoons and shows before allowing their children to watch them. At the very least, parents should watch alongside their children to be ready to step in, explain, and correct any wrong ideas. If a child sees something wrong while sitting next to their parent and notices no reaction or objection, they will assume it is acceptable and may grow up normalizing it.
3. There is an urgent need to cultivate greater awareness and critical thinking among Muslims in general, and among our teenagers and youth in particular. They should not be like open containers without locks, guards, or gates. Rather, each one should become a guardian over what they let into their eyes, ears, hearts, and minds. They should also learn to look beyond the words and scenes they consume, to uncover their hidden messages and underlying suggestions.
4. There is a constant need to explain, in simple terms, the most common logical fallacies used by atheists to promote their atheism or spread their doubts. This should be done by presenting relatable examples and explanations through online forums, social media platforms, short and purposeful videos, magazines, and other accessible media.

5. It is essential to provide wholesome and beneficial alternatives for recreation that are free from what is forbidden or offensive to Islamic values. Although there are already some modest efforts by individuals and small teams to offer such alternatives, this responsibility primarily falls on the wider Muslim community and its institutions—especially those concerned with safeguarding its identity, religion, morals, and values. These institutions are the ones that have the experts, the vision, the methodology, and the resources to develop professional and wide-reaching solutions.

I ask Allah, the Most High, to teach us what we do not know, to benefit us with what He teaches us, and to grant us success in acting upon what we learn. O Allah, Āmīn.

Media and Atheism

Cinema and the Subconscious:
The Popular Discourse of Atheism

By: Aḥmad Ḥasan (Abū Ḥubb Allāh)

Translated by: Abdullah Sueidi

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